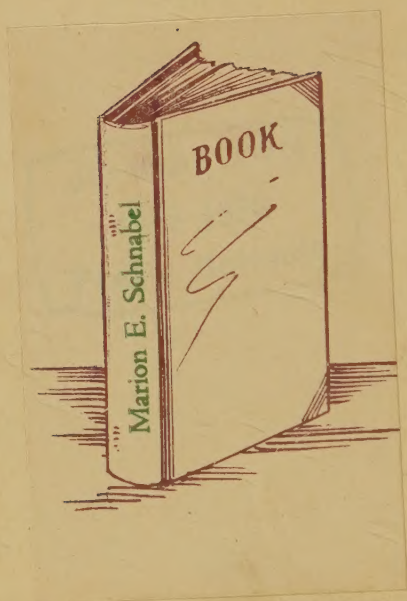


HOLLIS DANN MUSIC COURSE

THIRD YEAR
MUSIC

HOLLIS DANN



Mary Emma

HOLLIS DANN MUSIC COURSE

THIRD YEAR MUSIC

HOLLIS DANN, Mus. D.

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By HOLLIS DANN

DANN THIRD YEAR MUSIC

E. P. 37

PREFACE

This book is intended for third year pupils. It is assumed that they have completed the author's Second Year Music or other introductory text. The book contains material for two distinct lines of musical activity; viz., Rote Singing and Sight Singing.

ROTE SINGING. The singing of rote songs, begun in the first and continued in the second and third years, should quicken the tonal and rhythmic sense and develop a love and appreciation of music. The character and compass of the songs are especially favorable to the production of the mellow, musical head-tone, which is absolutely essential to the success and safety of children's singing. As the pupils grow older and more experienced, the methods of teaching and using rote songs gradually change. Many are useful as observation songs, and many may be partly read by the pupils at the discretion of the teacher.

SIGHT SINGING. Reading is getting thought from symbols and presupposes the ability to think in the language. Reading a melody is getting tonal and rhythmic thought from musical symbols. As the reading of English is impossible without the power to think in English, so the reading of music is impossible without the power to think in the tone language. Notes, rests, and bars have a definite meaning only to the reader who has a definite knowledge of the tones and rhythms which these symbols represent. Rote singing therefore is not a sufficient preparation for sight reading. Rote singing must be supplemented by a systematic course in ear-training, giving the pupil the power to recognize the tones and rhythms represented, and teaching him to think and "speak" the language. Not until the pupil can sing with the Latin syllables the melodic phrases which he hears played, (or sung to a neutral syllable) is he ready to recognize their representation. Without this definite knowledge, so-called sight reading is no other than a more or less successful guessing process.

Failure to read the sight singing material with facility is sufficient proof that the pupil lacks the power to mentally hear what he

sees, and that he needs additional oral study of tone and rhythm, rather than repeated and futile attempts to recognize the representation of things he does not know. A systematic course in the study of tone and rhythm, which gives the child the power to hear what he sees and see what he hears, is outlined in the author's **Complete Manual for Teachers** for the use of the supervisor and the grade teacher.

READING MUSIC WITH WORDS. Reading music and words simultaneously may now begin, although this should not be urged if the class is not well prepared. The Latin syllables *aid* the pupil in reading; song-texts *distract* by presenting an additional problem. Time is saved and discouragement and failure often avoided by postponing the reading of words and music together until comparative facility in the reading of each language is attained.

INDIVIDUAL RECITATION. Individual singing is absolutely essential to success in the study of elementary vocal music. Concerted recitation in the music class is quite as ineffective for the development of individual power and independence as it would be in a class in primary reading of English.

ACCOMPANIMENTS. The principal rote songs are supplied with accompaniments. The development of the harmonic sense is a very important feature of the child's musical education. If the accompaniments are omitted, inferior accompaniments will inevitably be improvised, much to the detriment of the song and of the musical welfare of the child. Experience teaches that songs with accompaniments form an attractive and practical means of bringing music into the home-life, thereby uniting the home and the school.

ACKNOWLEDGMENTS. Special acknowledgment is due to Miss Laura Bryant, Director of Music in the Ithaca schools, for invaluable assistance in trying out material; to the Youth's Companion for the privilege of using the poems, "The Flying Hours" and "Star Fishing"; to the Century Company for "The Mary Jane," "Morning Compliments," and "Autumn Lullaby"; to D. Lothrop and Company for "Rain Song."

THIRD YEAR MUSIC

SEPTEMBER MUSIC

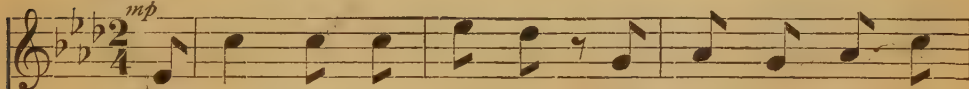
ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

Moderato

mp



1. 'Tis now bright Sep - tem - ber, Our class is gath - ered
2. We all love the sing - ing That starts the hap - py

mp

e legato



f



in; There is work for each member, We're read-y to be - gin.
day; With our glad voi-ces ring-ing, We find that work is play.

f



Andante moderato

Musical score for "The Boat House by the Chain" in G major, 2/4 time. The score is for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo is marked "Andante". The score consists of two systems. The first system has a vocal line with the lyrics "boat - house by a chain. But it some - how got a -" and a piano accompaniment. The second system continues the vocal line with the lyrics "a -" and the piano accompaniment. The piano accompaniment features a prominent bass line with a pedal point. The score includes dynamic markings: *mf* (mezzo-forte) and *sempre legato* (always legato). The score is marked with "Ped." (pedal) and asterisks (*) at the end of the piano accompaniment lines.

way one day, And drift - ed out to sea ; . . And

now I of - ten won - der where The Ma - ry Jane can be . . .

poco rit. al fine

*Ped. * Ped. **

FAIRY LAMP

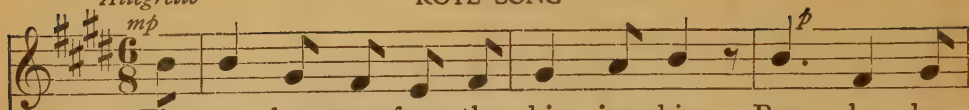
M. J. H.

Through the dain-ty drops of dew, Shine the moonbeams bright, Each

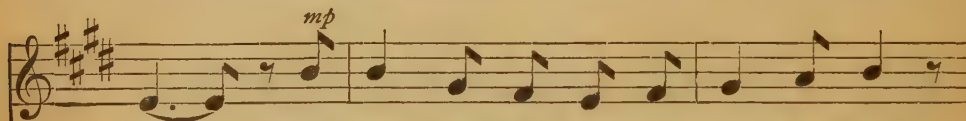
drop be-comes a fai - ry lamp To hold a lit - tle light.

AUTUMN LULLABY

ROTE SONG

Allegretto
mp

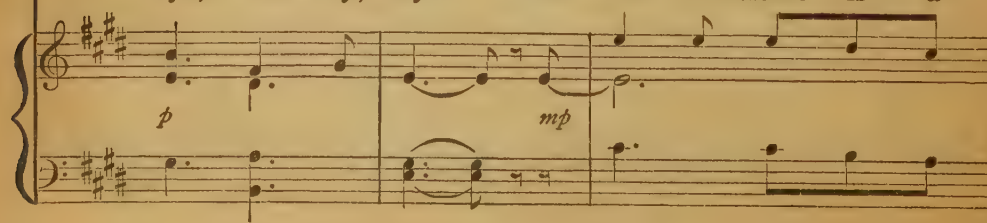
1. The sun has gone from the shin - ing skies, Bye, ba - by,
2. The squirrel's dress'd in his furs of gray, Bye, ba - by,
3. The squir - rel nests in a ma - ple tree, Bye, ba - by,



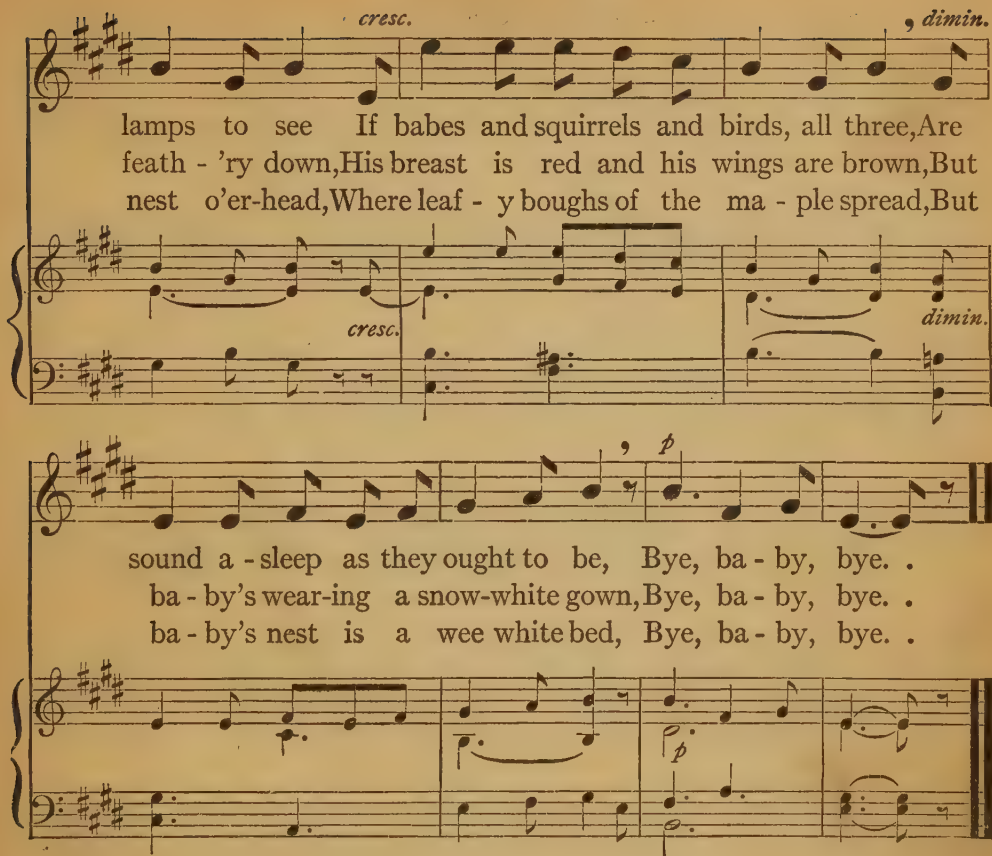
bye, . The dan - de - li - ons have closed their eyes,
 bye, . His coat by night and his coat by day,
 bye, . He finds a hole in the trunk, you see,



Bye, ba - by, bye. . The stars are light - ing their
 Bye, ba - by, bye. . The rob - in sleeps in his
 Bye, ba - by, bye. . The rob - in's home is a



cresc. *, dimin.*



lamps to see If babes and squirrels and birds, all three, Are
feath - 'ry down, His breast is red and his wings are brown, But
nest o'er-head, Where leaf - y boughs of the ma - ple spread, But

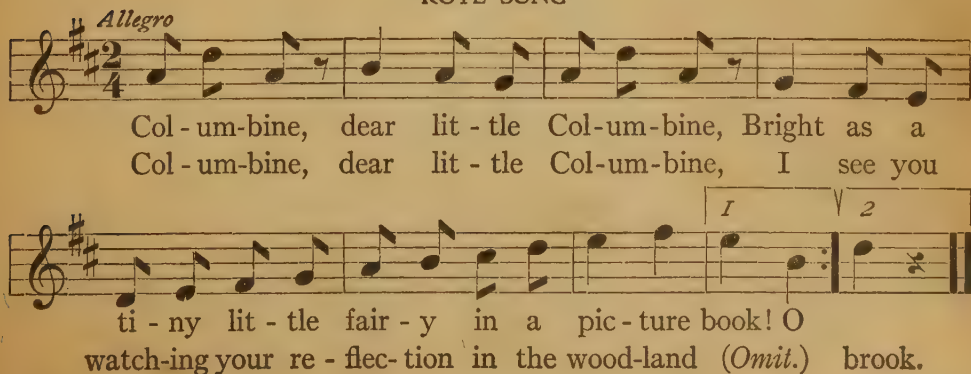
cresc. *dimin.*

sound a - sleep as they ought to be, Bye, ba - by, bye. .
ba - by's wear - ing a snow-white gown, Bye, ba - by, bye. .
ba - by's nest is a wee white bed, Bye, ba - by, bye. .

COLUMBINE

ROTE SONG

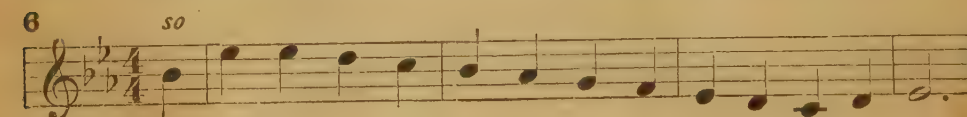
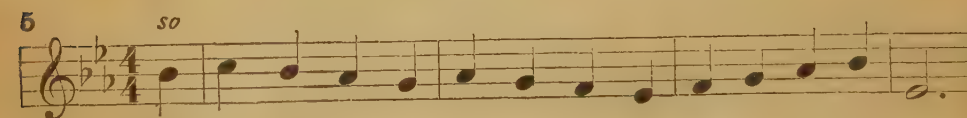
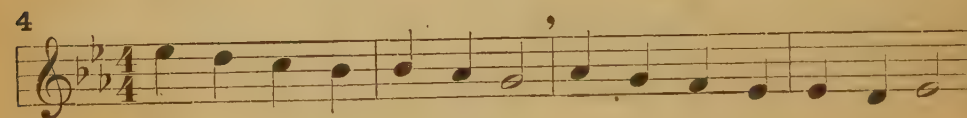
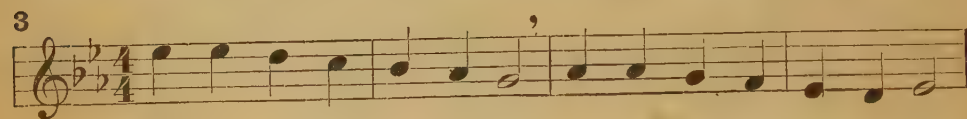
Allegro



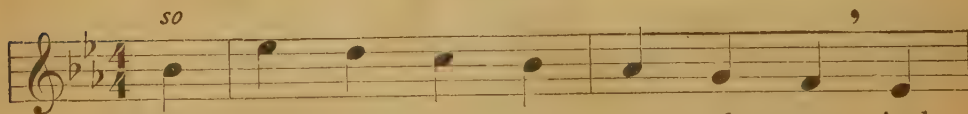
Col - um - bine, dear lit - tle Col - um - bine, Bright as a
Col - um - bine, dear lit - tle Col - um - bine, I see you

ti - ny lit - tle fair - y in a pic - ture book! O
watch - ing your re - flec - tion in the wood - land (Omit.) brook.

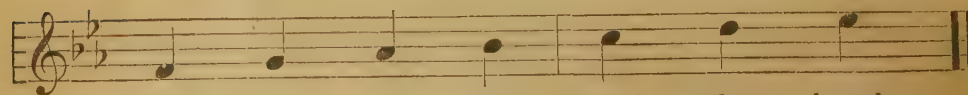
Beat and sing silently, before singing aloud



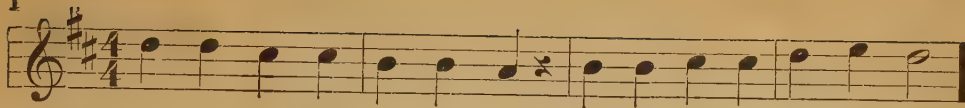
SEPTEMBER



1. The corn is wav - ing tas - sels now, And
2. The yel - low grain is stacked in sheaves ; 'Twill



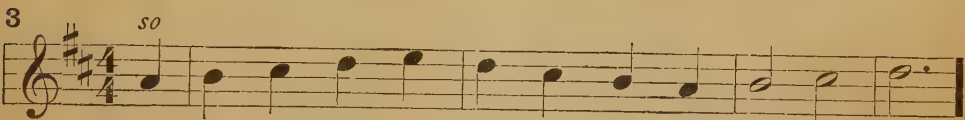
1



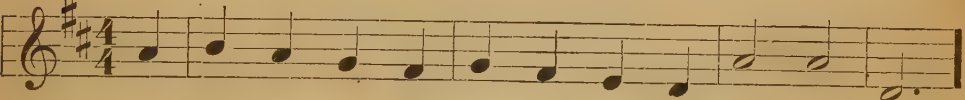
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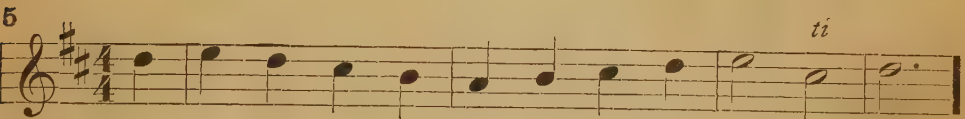
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4



5



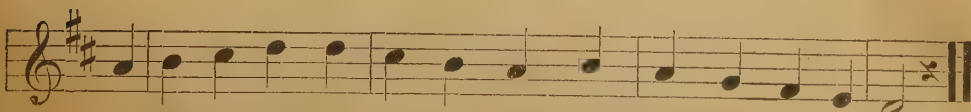
6



IF



If all the world were ap - ple pie, And all the sea were ink ;



If all the trees were bread and cheese, What should we have to drink?

DO YOU KNOW?

ROTE SONG

Newton Swift

*Andantino**p*

1. Do you know how man - y stars . There are
 2. Do you know how man - y chil - dren Go to

p

shin - ing in the sky? Do you know how man - y
 lit - tle beds at night? And with - out a care or

cresc.

clouds Ey - ry day go float - ing by? God in Heav'n has
 sor - row Wake to greet the morn - ing light? God in Heav'n each

*mf**f**p**mf**f**p**Ped.*

*

, pp *poco rit.*

count - ed all, He would miss one should it fall.
name can tell, Loves you too, and loves you well.

pp *poco rit.*

Ped. * *Ped.* *

THE FIVE VOWELS

Allegretto

1. A, a, a; It al - ways comes in *May*; Al - so in the
2. E, e, e; Two vow - els in a *tree*. Three I think you'll
3. I, i, i; You put it in the *pie*. Use it in a
4. O, o, o Is stand - ing in the *snow*. Try it in a
5. U, u, u Is al - ways seen in *blue*. Not in *few*, but

bay you'll find it, Y in front, and b be - hind it;
find in *breez - es*—Count them, an - y one who pleas - es;
po - ny's *bri - dle*; Al - so in a *heath - en i - dol*;
rol - ler - coast - er, Al - so in a *pop - corn roast - er*;
found in *fu - el*; Not in *grew*, but found in *gru - el*;

A, a, a; It al - ways comes in *May*.
E, e, e; Two vow - els in a *tree*.
I, i, i; You put it in the *pie*.
O, o, o Is stand - ing in the *snow*.
U, u, u Is al - ways seen in *blue*.

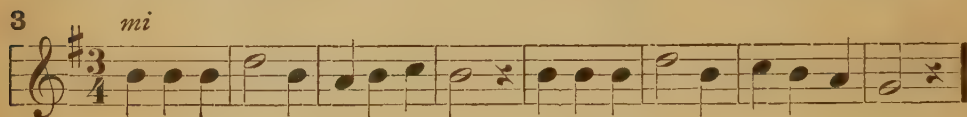
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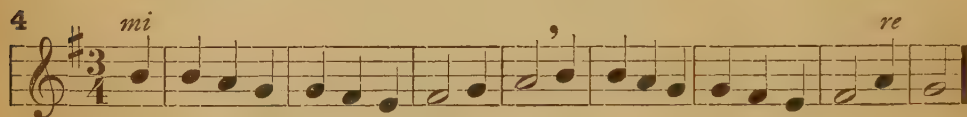
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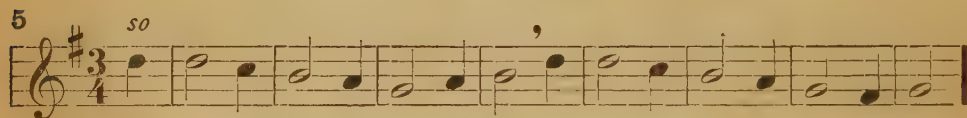
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4



5



6

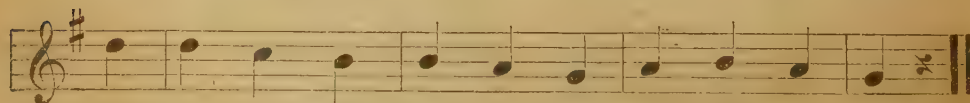


HAPPY THOUGHT

Robert Louis Stevenson

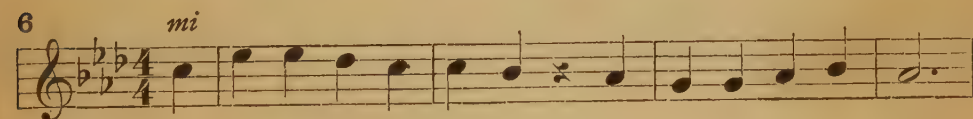
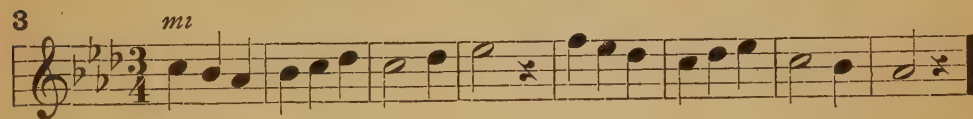
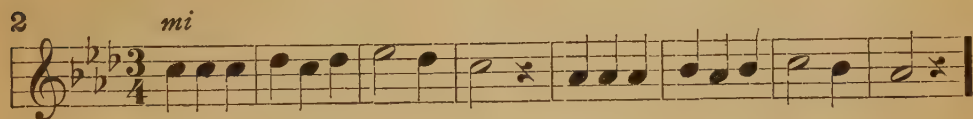
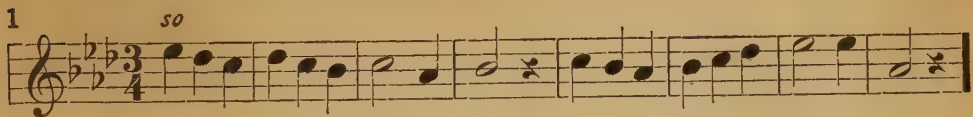


The world is so full of a num - ber of things,



I'm sure we should all be as hap - py as kings.

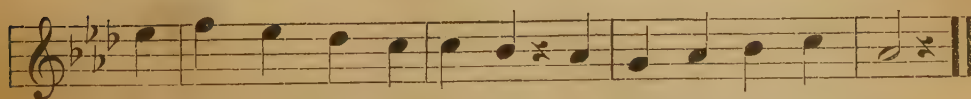
Singing position : sit erect (not touching the back of the seat) ; chest active ; both feet on the floor ; head up.



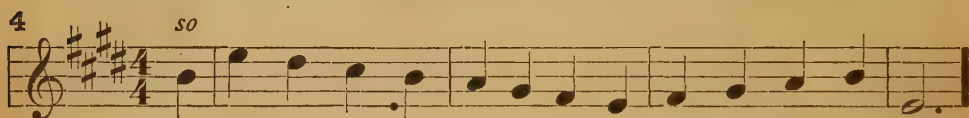
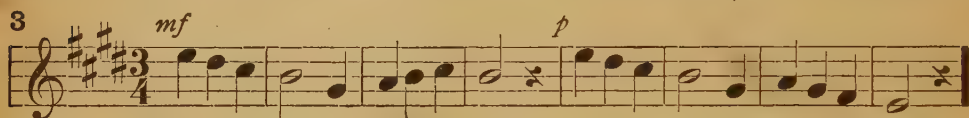
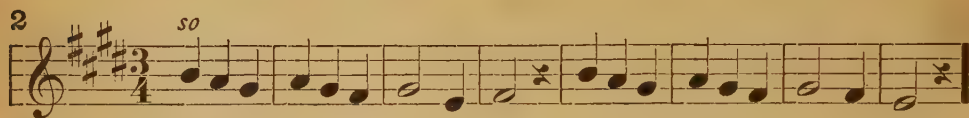
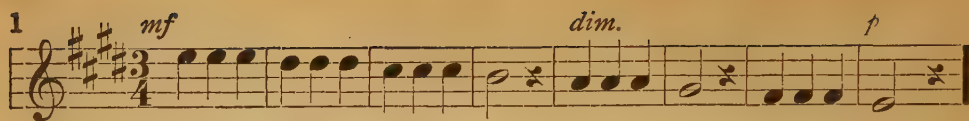
GOLD AND SILVER



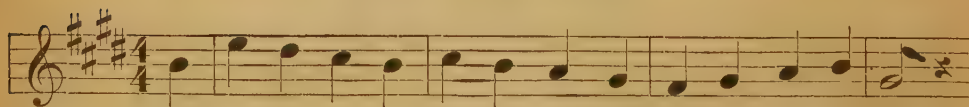
The gold-en-rod is shin-ing In mead-ows far and near;



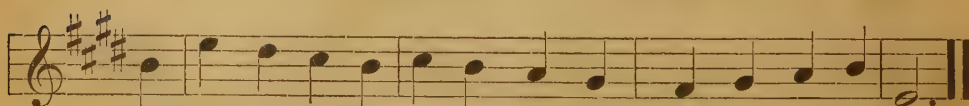
Its gold will turn to sil-ver, Be-fore No-vem-ber's here.



THE WISE MAN



1. There was a man lived in our town, And he was wondrous wise;
2. And when he saw his eyes were out, With all his might and main



He fell in - to a bram-ble bush, And scratch'd out both his eyes.
He jump'd in-to an - oth-er bush, And scratch'd them in a-gain.

LITTLE BOY BLUE

ROTE SONG

C. F.

Caryl Florio



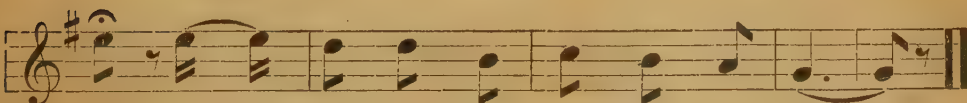
1. O who has seen lit - tle Boy Blue? . And .
2. We've search'd all the hay-stacks a - round, . And .
3. They lift - ed their heads as we passed, And .
4. Pray, search for him ev - er - y - where; For un -



what has be - come of his horn? . The .
 found noth - ing there but his sheep; . The .
 stared at us stu - pid - ly too; . . But they
 less we can find him to - day, . . The .



cows have gone wan - der - ing in - to the
 same, we've no doubt, that a long time a -
 could riot in - form us, we know (for we
 cows will have all of the corn in the

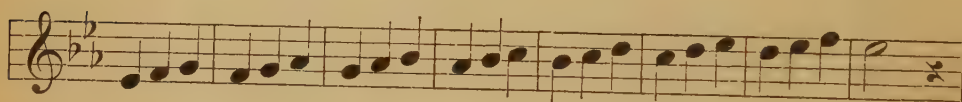
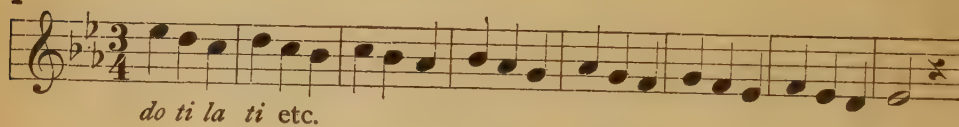


field, And are eat - ing up all of the corn. .
 go Ran a - way from poor lit - tle Bo - peep. .
 ask'd) Where to look for our lit - tle Boy Blue. .
 field, Be - fore they are driv - en a - way. .

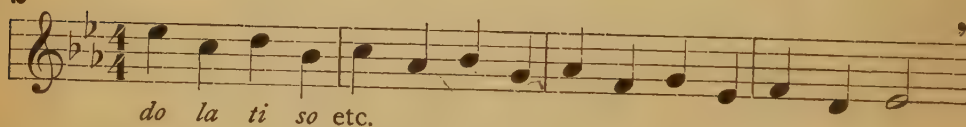
Reference: Manual, Book One, Pages 86 to 88

Each pupil should learn to sing numbers 1 and 2 on this page from memory, rapidly and freely

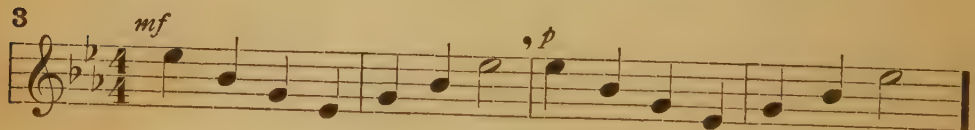
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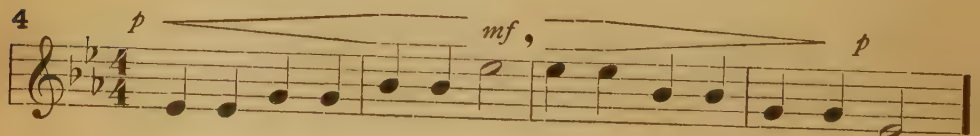
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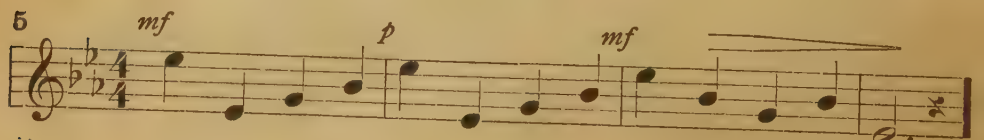
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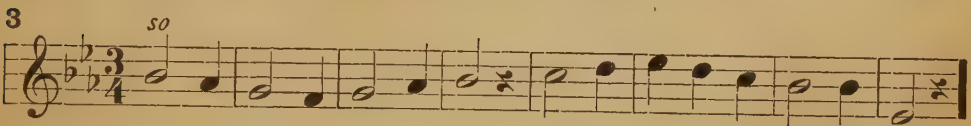
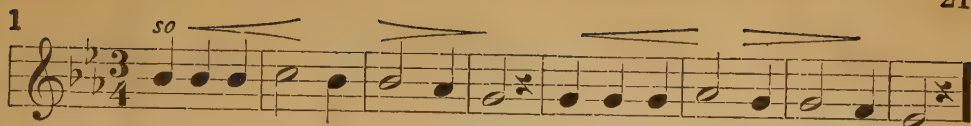


4



5





SEA GULLS

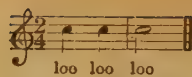


Way a - bove the o - cean, how the sea gulls fly !



Would-n't you be glad if you could sail so high ?

Always sing the light, head tone,



1



2



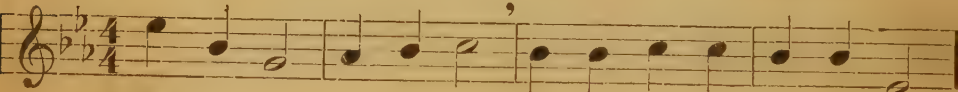
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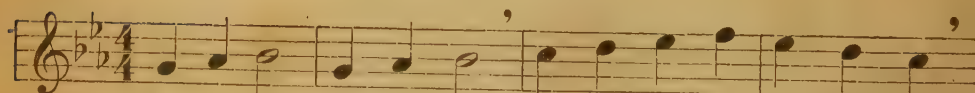
4



5



A VOYAGE



Bon-ny boat, Sail and float ; Take us to a for - eign shore,



And bring us then Back a - gain, Safe home, once more.

THE APPLE TREE

ROTE SONG

Carl Reinecke

Tempo di valse

p

Pret - ty lit - tle John - nie ; Pol - ly, come with me ;

p

Come in - to the gar - den ; Shake the ap - ple tree.

I will shake the big ones ; You shall shake the small ;

f *p*

When we've filled our bas - ket, Home we'll take them all.

The first system of the musical score for 'The Apple Tree'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are 'When we've filled our bas - ket, Home we'll take them all.' The piano part includes chords and moving lines in both hands.

p
Pret - ty lit - tle John - nie ; Pol - ly, come with me ;

The second system of the musical score. The vocal melody continues with the lyrics 'Pret - ty lit - tle John - nie ; Pol - ly, come with me ;'. A piano dynamic marking '*p*' is placed above the first measure of the vocal line. The piano accompaniment continues with chords and moving lines.

cresc.
Come in - to the gar - den ; Shake the ap - ple tree.

The third system of the musical score. The vocal melody continues with the lyrics 'Come in - to the gar - den ; Shake the ap - ple tree.' A crescendo marking '*cresc.*' is placed above the first measure of the vocal line. The piano accompaniment includes a crescendo marking '*cresc.*' in the bass line and a forte marking '*f*' in the treble line.

Ap - ple tree, ap - ple tree, Shake the ap - ple tree.

The musical score for 'The Apple Tree' features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and contains the melody. The bass staff has a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and contains a harmonic accompaniment. The piece concludes with a forte (*f*) dynamic.

YO, HEAVE HO!

H. W. L.

Harvey Worthington Loomis

Vivace

The musical score for 'Yo, Heave Ho!' is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a treble staff containing the melody. The piece is marked *Vivace*.

1. Out on the sea, where the gales all blow, In the
2. High as a moun-tain the break - ers grow; When the

The musical score continues with a treble staff. The melody is accompanied by a bass staff. The piece is marked *Vivace*.

sun's bright light, see the fish - ing - ves - sel go! There are
spray leaps up, it is whit - er than the snow; And the

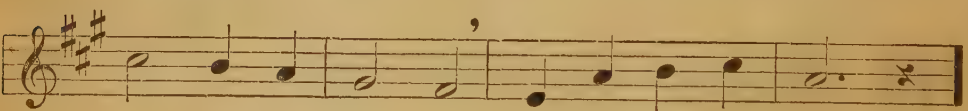
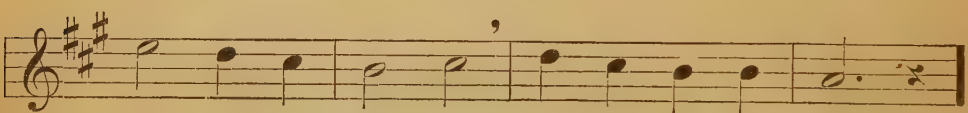
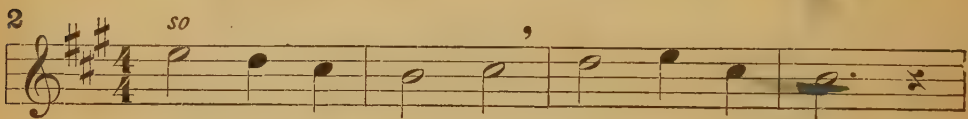
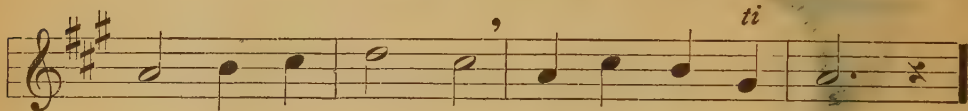
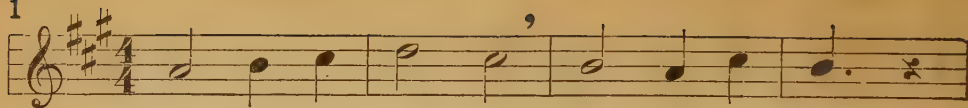
The musical score continues with a treble staff. The melody is accompanied by a bass staff. The piece is marked *Vivace*.

gulls up a - bove, there are sharks be - low, And the
men sing a song, as the nets they throw, While the

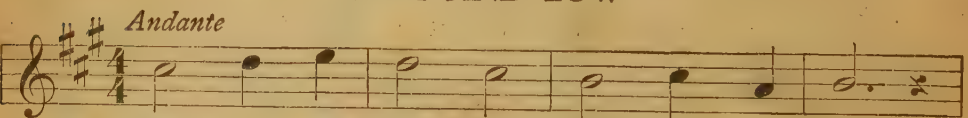
The musical score continues with a treble staff. The melody is accompanied by a bass staff. The piece is marked *Vivace*.

sail - ors are shout - ing with a "Yo, heave ho!"
sail - ors are shout - ing with a "Yo, heave ho!"

1



HIGH AND LOW



1. High in the tree - top, Birds build a nest;
 2. Low in the mead - ow, Sweet blue - bells ring;

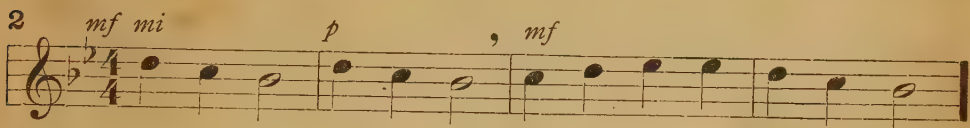


High in the tree - top, Rob - in goes to rest.
 Low in the mead - ow, Hap - py chil - dren sing.

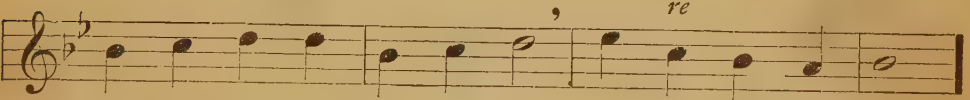
1



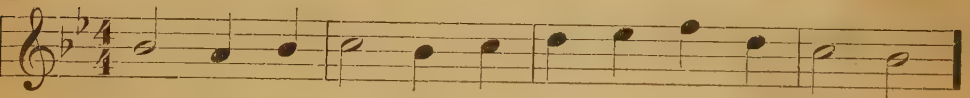
2



3



4



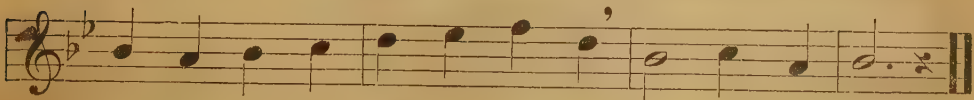
5



SISTER AND BROTHER



Bright Oc - to - ber, fair Oc - to - ber, Dressed all in gold;



Some-one says Jack-Frost, your broth-er, Brings all the cold.

WATCHMAN, WHAT OF THE NIGHT?

ROTE SONG

Charles Kingsley

Wm. Luton Wood

Andante

p

1. Watch-man, what of the night? The stars are out in the
 2. Watch-man, what of the night? The tide flows in from the

p e legato

Ped. *

sky; . The mer - ry round moon will be
 sea; . There's wa - ter to float, and a

Ped. *

poco cresc.

ris - ing soon For us to go sail - ing by. .
 lit-tle cock-boat Will car - ry such fish - ers as we. .

poco cresc.

Ped. *

mf *mp* *p* *ritard.*
 Ah, . . ah ! . . Watch-man, what of the night ?
 Ah, . . ah ! . . Watch-man, what of the night ?

The musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked with dynamics: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *ritard.* (ritardando). The lyrics are written below the voice staff.

A RIDDLE

ROTE SONG

Hoffmann von Fallersleben

Allegro moderato

The musical score for the riddle song is in 2/4 time with a key signature of one sharp (F#). It consists of a single staff with a treble clef. The melody is simple and rhythmic, with a final note on a whole rest.

1. I know a lit - tle man in the for - est green ; He
2. He's stand - ing on one leg in the for - est there ; He

The musical score continues with a single staff in 2/4 time, one sharp key signature. The melody is simple and rhythmic, with a final note on a whole rest.

nev - er says a word, yet he's oft - en seen. Tell me who this
 wears a cap of black, for he has no hair. Who can guess his

The musical score continues with a single staff in 2/4 time, one sharp key signature. The melody is simple and rhythmic, with a final note on a whole rest.

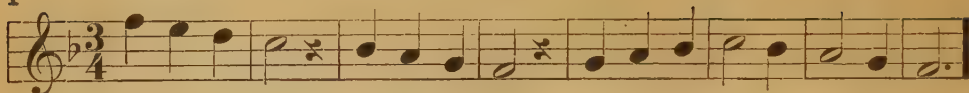
man can be, Stand - ing by the hem - lock tree ; He
 name—can you ? That's an ea - sy thing to do ; He

The musical score continues with a single staff in 2/4 time, one sharp key signature. The melody is simple and rhythmic, with a final note on a whole rest.

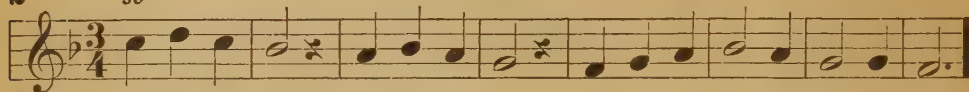
wears a pret - ty cloak with a pur - ple sheen.
 some-times car - ries poi - son, so do take care !

Let the lower jaw drop easily and naturally

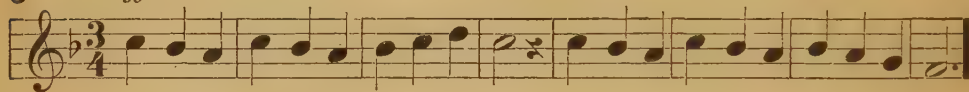
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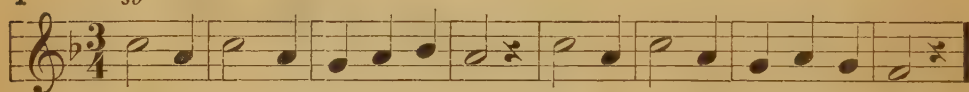
2



3



4



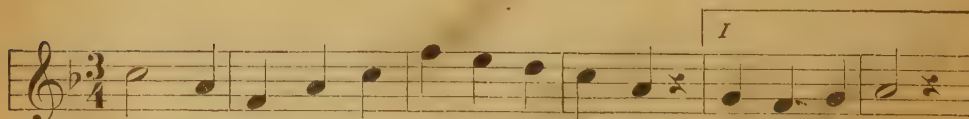
5



6



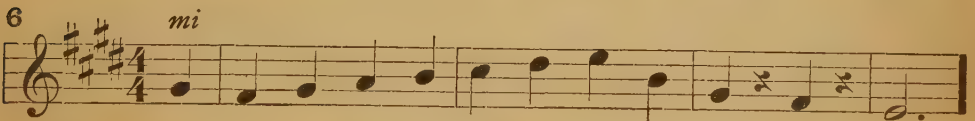
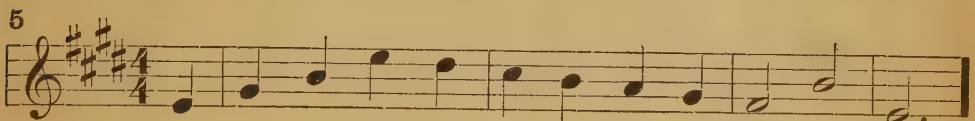
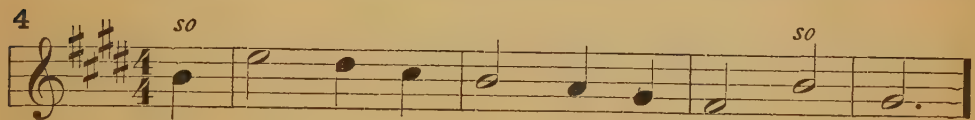
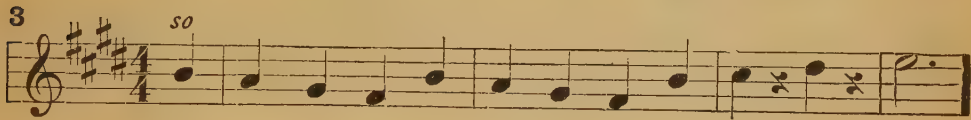
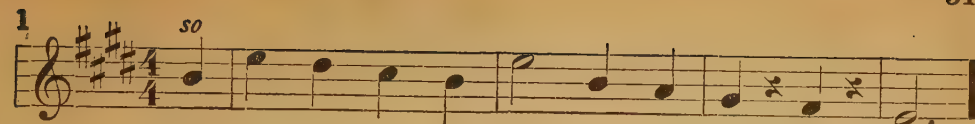
A SONG FOR OCTOBER



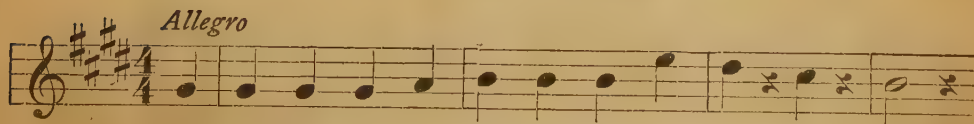
Frost-y wind makes a noise in Oc-to-ber: Chestnuts are tossed;
Sing a song of the joys in Oc-to-ber:



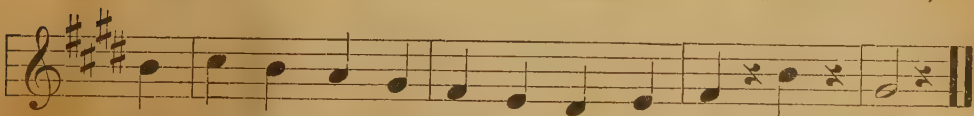
None should be lost! Gold-en Oc-to-ber! Sil-ver Jack Frost!



THE LOST LAMB



1. My lit - tle wool - y lamb has run a - way, just now:
2. You'd know her by her jack - et that is white, like snow;



She wandered from the pas-ture, but I don't know how.
If you should ev - er find her, won't you let me know?

THE LITTLE FIDDLER

ROTE SONG

Franz Lachner

Allegro moderato

mf

1. I would like a fiddle—yes, I'd love it!
2. I would like a fiddle—yes, I'd love it!

mf

Just a lit - tle bow and fid - dle brown, Ev - 'ry day I'd
When I played a jol - ly, jol - ly dance, Neighbors, chil - dren,

play a tune—Three or four, a doz - en soon, And
old dog Dash—They'd come run - ning like a flash; And

laughing and sing-ing we'd skip up and down, Fiddle diddle dum, dum,
laughing and sing-ing we'd skip with a prance, Fiddle diddle dum, dum,

Fid - dle did - dle do, Fid - dle did - dle dum, dum, dum, dum, do.

GOOD-BYE TO SUMMER

ROTE SONG

William Allingham

Andantino

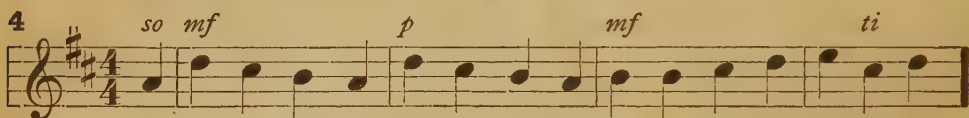
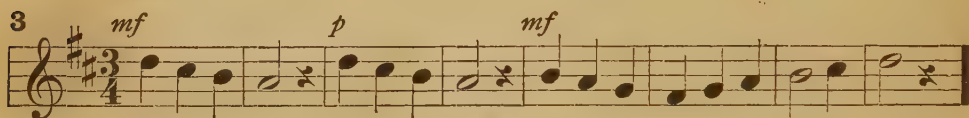
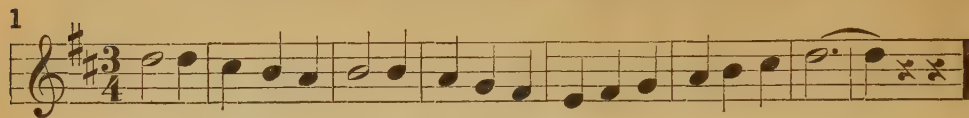
mp

1. Good-bye, good-bye to Sum-mer ! For Sum-mer's near-ly done ;
2. The leath-'ry pears and ap - ples Hang rus - set on the bough ;

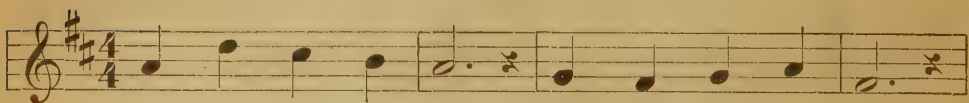
mf *p*

The gar-den's smil - ing faint - ly, Cool breez-es in the sun.
It's Au - tumn, Au - tumn, Au - tumn ; T'will soon be Win - ter now.

The mouth, while singing, should be oval-shaped, thus *○*, and not *○*.



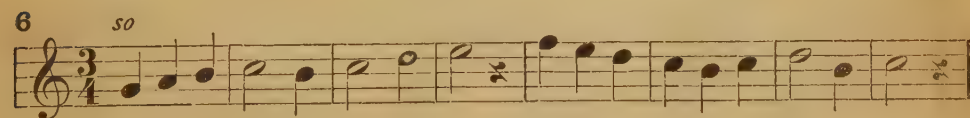
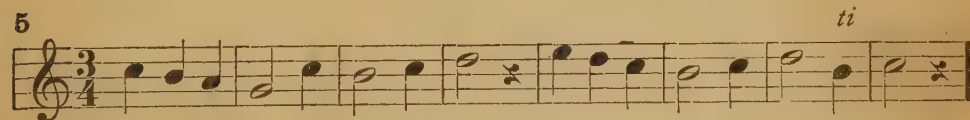
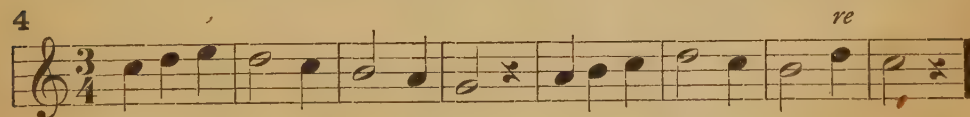
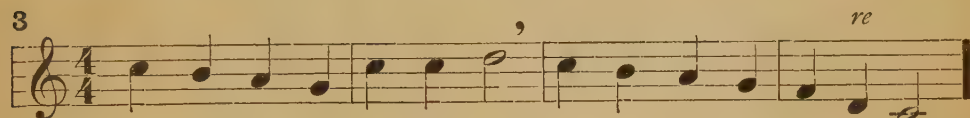
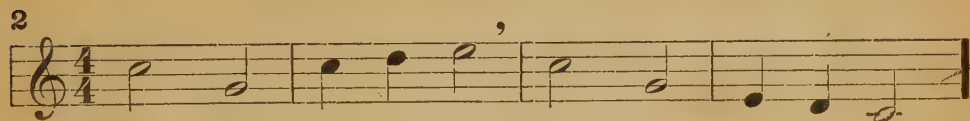
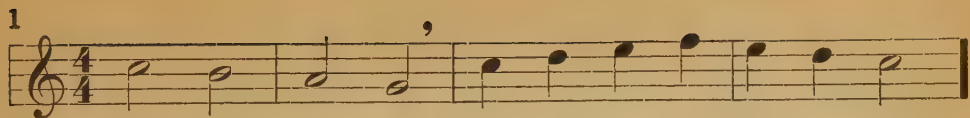
HOPPERS AND POPPERS



Chest - nuts in the pan— Shake them all you can!



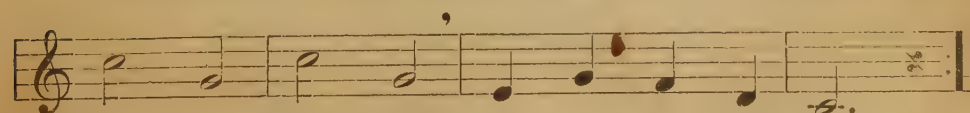
"Corn's in the pop - per!" Says the pop - corn man.



MISTER WINDMILL



Wind - mill, Wind - mill! What a nois - y thump-ing, Mis - ter
Wind - mill, Wind - mill! I know what you're pumping, Mis - ter



Wind - mill, Wind - mill! Wav - ing all your arms!
Wind - mill, Wind - mill! Wa - ter for the farms.

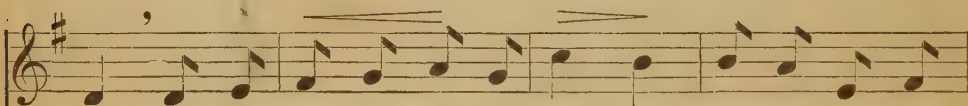
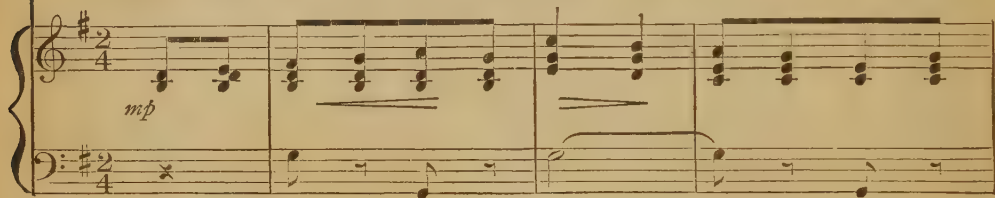
THE LITTLE SAILORS' SONG

ROTE SONG

L. Ormiston Chant

*Moderato**mp*

1. We are lit - tle sail - ors sail - ing O'er a storm - y
 2. We are lit - tle sail - ors cross - ing O'er a rest - less

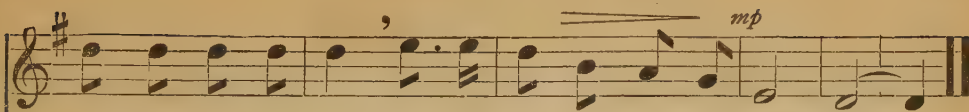


sea; And the wind is wail - ing, wail - ing, Wild - ly as can
 deep; And the waves are toss - ing, toss - ing, E - ven in their

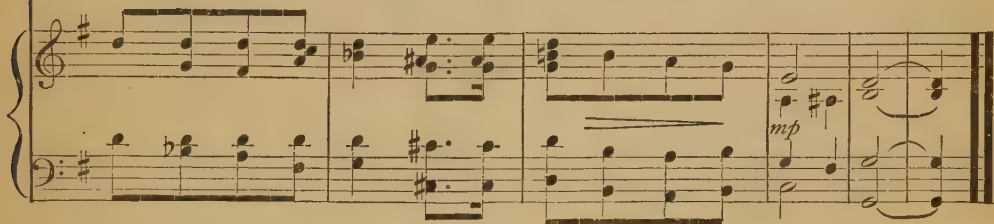


be, And the waves are Oh, so high, Dark - est
 sleep, For the moon calls out, "This way !" And she





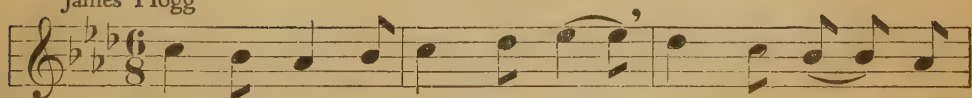
clouds are in the sky, And the sea-weed hur-ries by. . . .
 makes the tide o - bey, Ris-ing, fall-ing, night and day. . . .



A BOY'S SONG

ROTE SONG

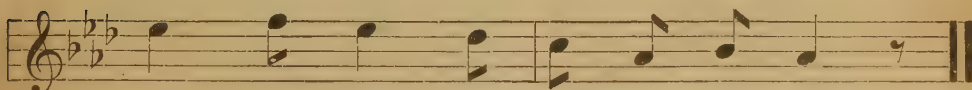
James Hogg



1. Where the pools are bright and deep, Where the grey trout
2. Where the haz - el bank is steepest, Where the shad - ow
3. This I know, I love to play, Thro' the meadow, a -

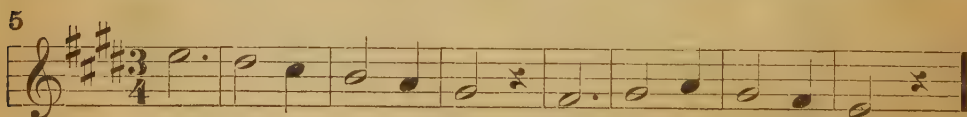
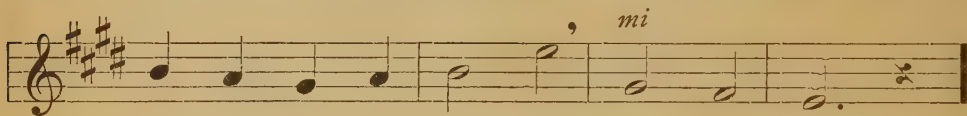
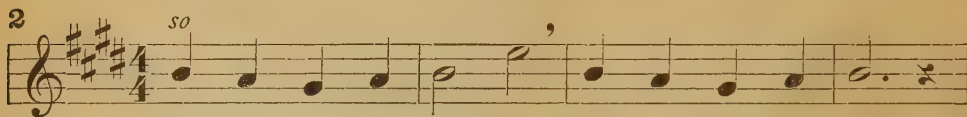


lies a - sleep ; Up the riv - er and o'er the lea,
 falls the deep-est, Where the clus - ter - ing nuts fall free,
 mong the hay ; Up the wa - ter and o'er the lea,

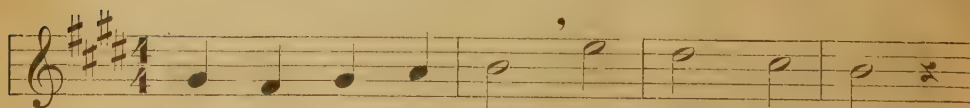


That's the way for Bil - ly and me.
 That's the way for Bil - ly and me.
 That's the way for Bil - ly and me.

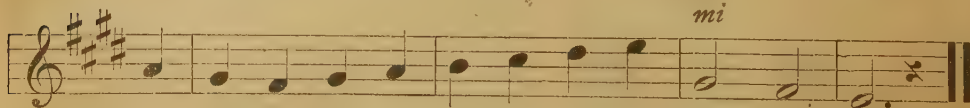
Always sing the light, "loo" tone



FATHER IN THE SKY



Fa - ther in the sky, so high a - bove,



O list - en to a lit - tle song of praise and love!

2 *mi*

The first staff of music is in treble clef, key of D major (one sharp), and 3/4 time. It begins with a '2' above the staff and the syllable 'mi' above the first note. The melody consists of eighth and quarter notes, ending with a quarter rest.

3 *so*



4 *so*



5 *so*

5 *so*

A FREE RIDE

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a quarter rest, then a half note G4, and finally a quarter note G4. Above the final G4 is a fermata. A box labeled "I" encloses the last three measures of the staff.

Who'd like to fly like a swal-low? Come in my air-ship with
Think of the clouds we could fol-low!

me; . . .

Ride on my aer-o-plane, *free!* . .

THE MICE

ROTE SONG

Sophia S. Bixby

Myles B. Foster

Allegro scherzoso

Musical score for the first system. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The tempo is marked *Allegro scherzoso*. The lyrics are: "Ten lit - tle mice are hid - ing you see,"

Musical score for the second system. The vocal line continues with the lyrics: "Safe in the at - tic to - day, . . . When all the peo - ple are". The piano accompaniment continues with chords and single notes.

Musical score for the third system. The vocal line continues with the lyrics: "qui - et in bed Then we will come out and". The piano accompaniment includes crescendos and a dynamic marking of *cresc.* in the right hand.

play. . You are so tall, lit - tle girl, lit - tle boy, .

Musical score for "The Little Boat" in 3/4 time, featuring a vocal melody and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the tempo is marked *mp* (moderato piano). The lyrics are: "we are so ver - y small; Sure - ly a few bus - y".

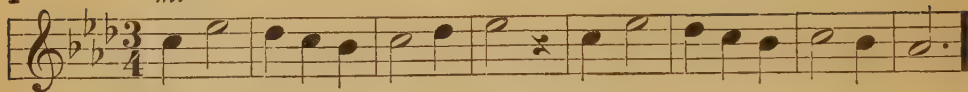
The score is written on two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part includes a right-hand melody and a left-hand accompaniment. The lyrics are written below the vocal staff.

The lyrics are: we are so ver - y small; Sure - ly a few bus - y

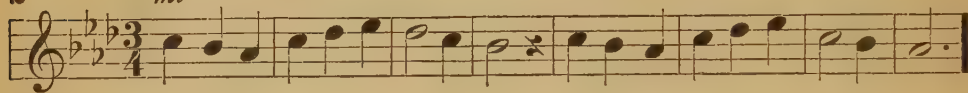
gray-coat - ed mice Nev - er can harm you at all.

Can you *hear* the melody as you look at it?

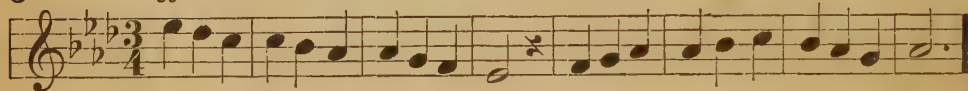
1 mi



2 mi



3 50



4 50



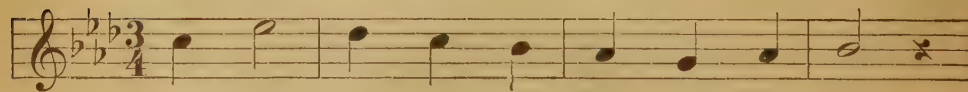
re



5 mi



SUNLIGHT AND MOONLIGHT



Sun - light wakes ev - 'ry child with its gleam;

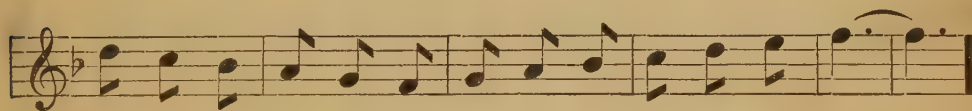


Moon-light shines when the chil - dren all dream.

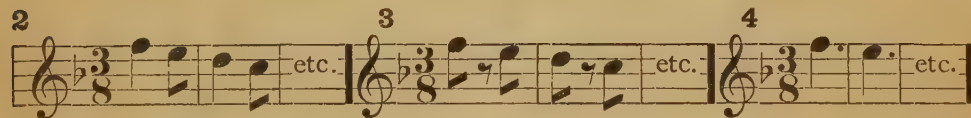
R Manual, Book One, Pages 88 to 91

Sing the scale, descending and ascending, with each of the following rhythms, until the accent falls upon the upper *do* as in No. 1.

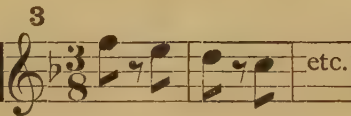
1



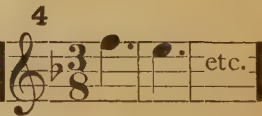
2



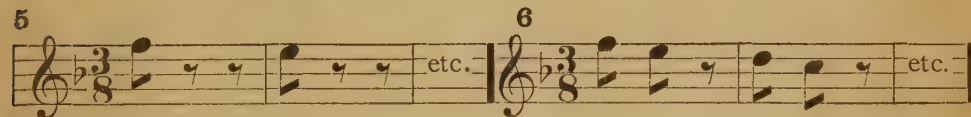
3



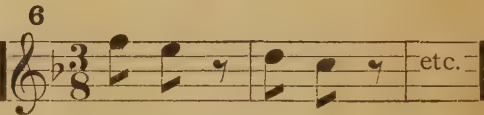
4



5

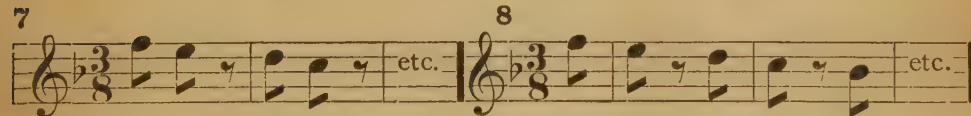


6

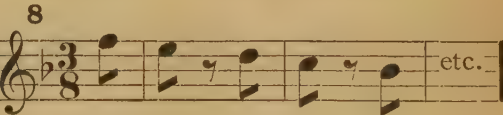


When will the accent fall upon the upper *do* in Nos. 7, 8, and 10?

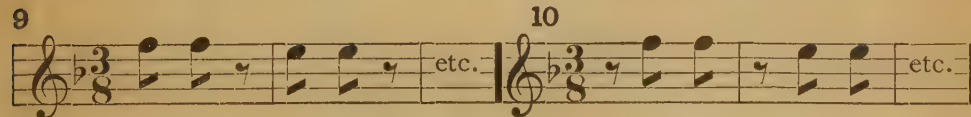
7



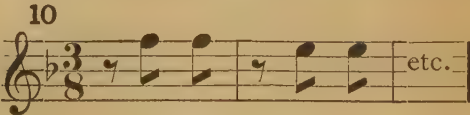
8



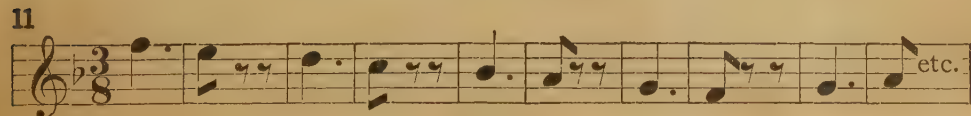
9



10



11



INDIAN LULLABY

Walter H. Paken

Andante

p

1. Rock-a - by, my lit-tle owl - et, In thy mos - sy swinging nest,
2. Hush-a - by, my lit-tle owl - et, Ma - ny voi - ces sing to thee :

p e legato *pp*

With thy little woodland brothers, Close thine eyes and take thy rest. }
"Hush-a - by," the water whispers; "Hush," replies the tall pine-tree. } To-

p

dimin. *pp*

whoo ! To-whoo ! To-whoo ! To - whoo !

dimin. *pp*

NOVEMBER'S FEAST

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

*Not dragging**mp*

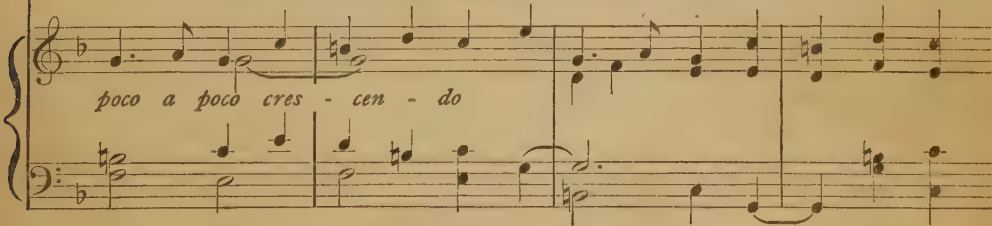
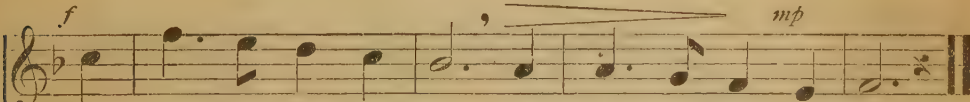
1. Just be-fore white-robed December Strews her snow-flakes o'er the ground,

2. Ev - 'ry house-hold gives a par-ty ; All are wel-come to the feast ;

mp*poco a poco cres - cen - do*

Toward the end of gray No - vem-ber, Such a joy - ful time comes round.

Lov - ing friends give greetings heart-y Through the land from west to east.

poco a poco cres - cen - do*f**mp*

Thanks - giv - ing Day is here ! Thanks-giv - ing Day is here !

Thanks - giv - ing Day is here ! Thanks-giv - ing Day is here !

*f**mp*

1

so

2

mf so

p

3

so

re

CHINESE SONG

1. Far a - way in Chi - na, that's o - ver the sea,
2. Gai - ly - col - ored lan - terns, they hang in the trees;

Folks ver - y sel - dom sing a *fa* or a *ti*.
Bells in pa - go - das al - ways ring in the breeze.

THE SLEEP FAIRY

ROTE SONG

Harvey Worthington Loomis
Andantino

James T. Quarles

p

1. The Sleep Fai-ry's com-ing from Rock - a - by Land, A
2. She starts on her jour-ney at set of the sun; When

p e legato

with Pedal

pp

bas - ket of beau - ti - ful dreams in her hand, And
stars are first peep - ing, her work is be - gun; The

pp

mf

soon by my lit - tle boy's bed she will stand. She
moon will be up by the time she is done, For

mf

peeks in the win - dows all o - ver the town To
all of the chil - dren who live on our street The

The first system of the musical score for 'The Sleep Fairy' consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of music. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It also contains two measures of music, with the bass line featuring a long, low note in the first measure.

find a small boy in a snow - y white gown, And she'll
Sleep Fai - ry soon - er or lat - er will greet With a

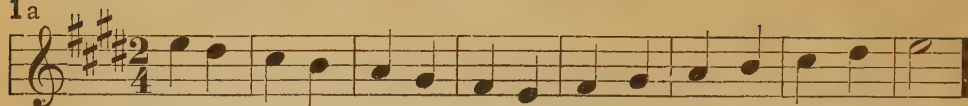
The second system of the musical score continues the vocal and piano parts. The vocal line has two measures, ending with a fermata over the final note. The piano accompaniment also has two measures, with the bass line featuring a long, low note. The system concludes with a double bar line.

leave a sweet dream on his pil - low of down.
lul - la - by, hush - a - by, rock - a - by sweet.

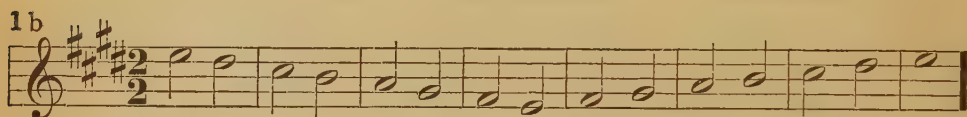
The third system of the musical score continues the vocal and piano parts. The vocal line has two measures, ending with a double bar line. The piano accompaniment also has two measures, ending with a double bar line. The system concludes with a double bar line.

Reference : Manual, Book One, Pages 53, 77, 82, 89

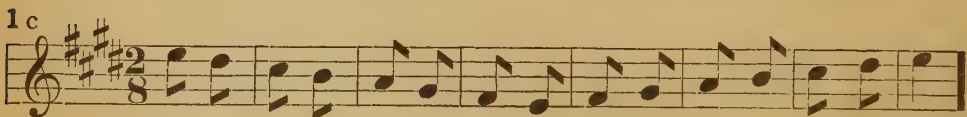
1 a



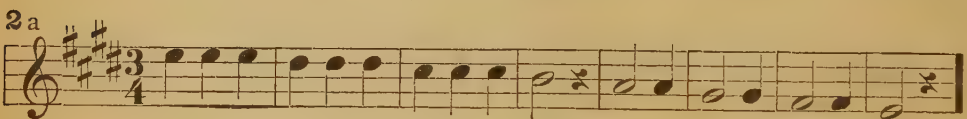
1 b



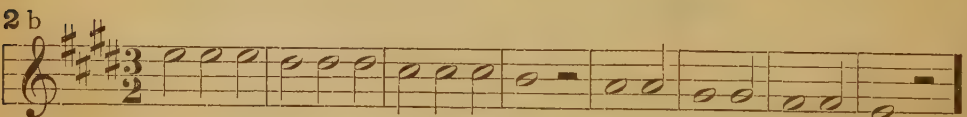
1 c



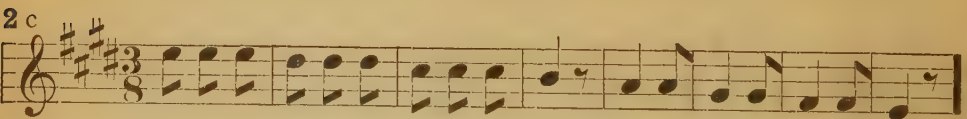
2 a



2 b



2 c



$\frac{2}{4}$ Measure signature. The upper figure says, "There are two beats in the measure." The lower figure says, "A quarter note has one beat."

 Eighth note  Eighth rest

$\frac{3}{2}$ Measure signature. The upper figure says, "There are three beats in a measure." The lower figure says, "A half note has one beat."

$\frac{3}{8}$ The lower figure says, "An eighth note has one beat."

Singing position

1 *mf* *p*

2 *mf* *p*

3 *mf* *p*

4

5

6

THE PENDULUM

1

Back and forth, Hear the pen-du-lum, Sing-ing a song,
Keep - ing time, Swings the pen-du-lum,

2

All the day long. Cheer - ful and bright, E - ven at night.

Reference : Manual, Book I, Pages 88-91

1 a

1 b

1 c

2 a

2 b

2 c

3 a

3 b

CHRISTMAS FAIRIES

Harvey Worthington Loomis

ROTE SONG

Arthur Edward Johnstone

*Allegretto**mp**p**pp**mp*

1. White fair-ies come down On the snow-flakes, pret-ty snow-flakes—Ev-'ry

2. It's ea-sy to see That the fair-ies, win-ter fair-ies, Ver-y

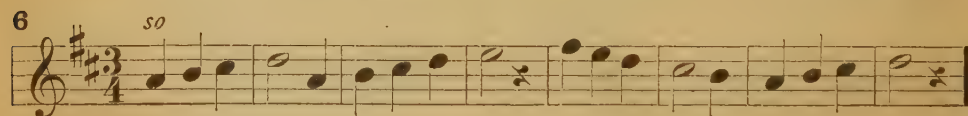
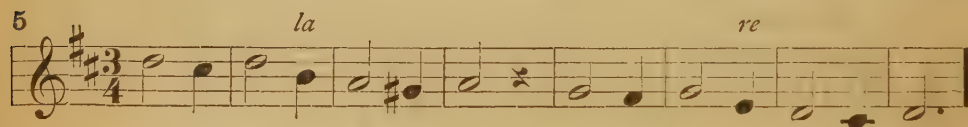
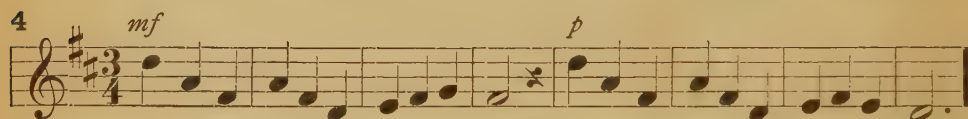
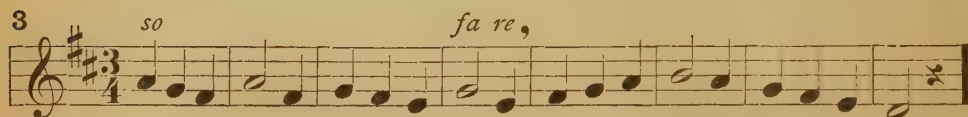
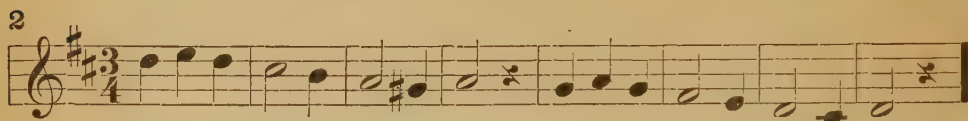
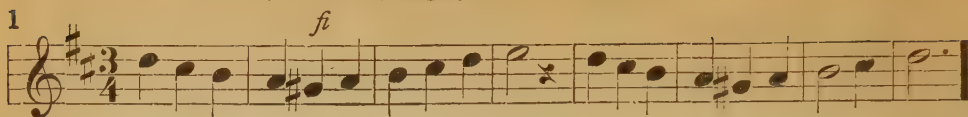
one wears a crown; For fair-ies re-mem-ber To cel-e-brate De-kind folk must be; They come, soft-ly creep-ing, While ev-'ry-one is

cem-ber With a joy-ful "Mer-ry Christmas!" As they sail thro' the town. sleep-ing, And they fast-en love-ly pre-sents On the green Christmas tree.

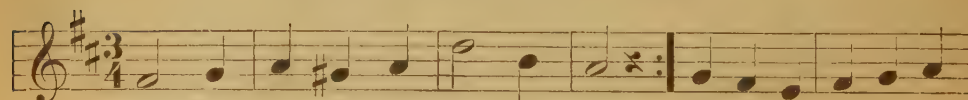
Ped. *

Ped. *

Ped. *



THE CHRISTMAS TREE



Moth-er's trim-ming the Christ-mas tree, } Hol-ly and mis-tle-toe
 Filled with pres-ents for you and me; }



hang on the wall; Christ-mas Eve is mer-ry for all.

1 *fi*



2 *mf* *mi* *p* *mf*

3 *so* *ti*

4 *so* ,



5 *mi* ,



JOY BELLS

[illegible]

Joy - bells ech - o a - round; Noth - ing could

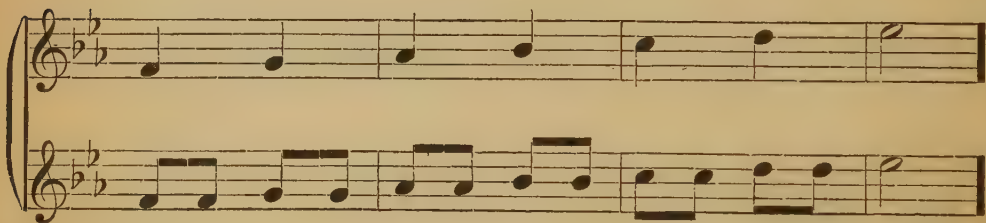
make a more beau - ti - ful sound; Loud and clear they

peal and chime; 'Tis the mer-ri-est mu-sic for Christmas time.

1 a



1 b



2



3



THE BABY YEAR



Joy - bells, joy - bells, Ring - ing out the Old Year,



Ring - ing "Hap - py New Year!" To a white lit - tle cold year.

NEW YEAR'S DAY IN THE MORNING

Allegretto

ROTE SONG

mp

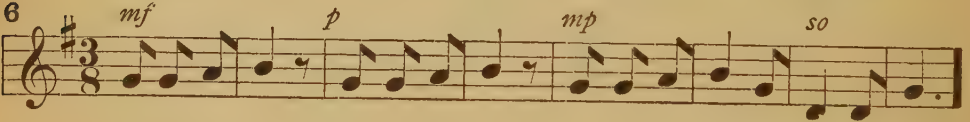
1. I saw three ships go sail - ing by,
 2. And what d'ye think was in them then,
 3. Three pret - ty girls were in them then,

mp

p sail - ing by, *pp* sail - ing by; *mp* *cresc.* I saw three ships go
 in them then, in them then? O what d'ye think was
 in them then, in them then; Three pret - ty girls were

p *pp* *mp* *cresc.*

sail - ing by On New Year's Day in the morn - ing.
 in them then, On New Year's Day in the morn - ing?
 in them then, On New Year's Day in the morn - ing.



The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo marking 'Allegretto' is at the beginning, and the dynamic marking 'so' (sotto) is above the staff. The notation consists of a series of eighth and sixteenth notes, with some rests, ending with a double bar line.

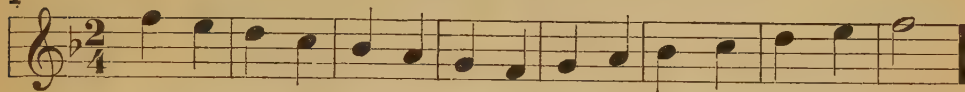
coast - ing, coast - ing, coast - ing down hill!
skat - ing, skat - ing, down by the mill!

Reference : Manual, Book One, Pages 100 and 101

Sing the scale, descending and ascending, with the following rhythms until the accent falls upon the upper *do* as in Nos. 1 and 2.

Beat the measure steadily ; only two beats in each measure.

1

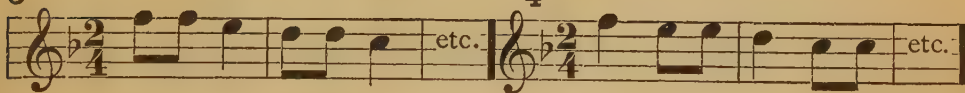


The first tone is sung *with* the first beat; the second tone is sung *after* the first beat.

2



3



4

The second tone in No. 5 is sung *after* the second beat.

5

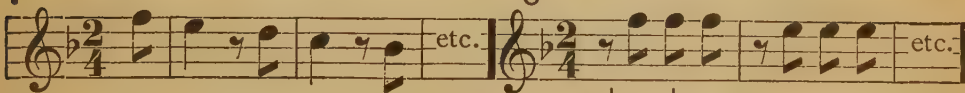


6

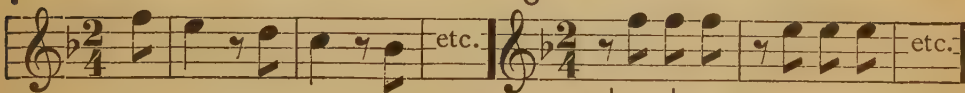


When will the accent fall upon the upper *do* in Nos. 7 and 8 ?

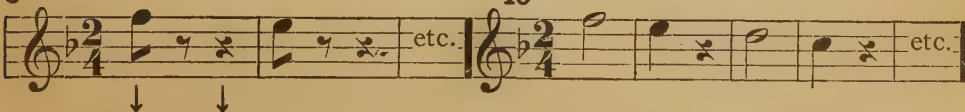
7



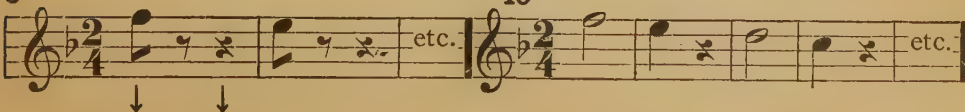
8



9



10



THE SNOW BIRDS

ROTE SONG

Myles B. Foster

*Allegretto**mp*

Dear lit - tle snow - birds o - ver the way; They're

*mp leggiero**agitato*

fly - ing and hop - ping so bright and gay. Who takes care of them

agitato

when it snows? Can an - y one tell us? Who

f rall. *mp Much slower and sustained*

knows? Who knows? "Our Fa - ther"—he car - eth for

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo/mood markings are *f rall.* and *mp Much slower and sustained*. The lyrics are "knows? Who knows? 'Our Fa - ther'—he car - eth for".

one and all, And he watch - es o'er them lest

The second system of the musical score. It continues the vocal and piano parts. The lyrics are "one and all, And he watch - es o'er them lest".

p *pp*

one should fall, lest one should fall. . .

The third system of the musical score. It concludes the vocal and piano parts. The lyrics are "one should fall, lest one should fall. . .". The dynamic markings *p* and *pp* are present.

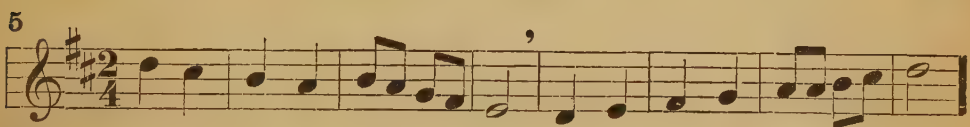
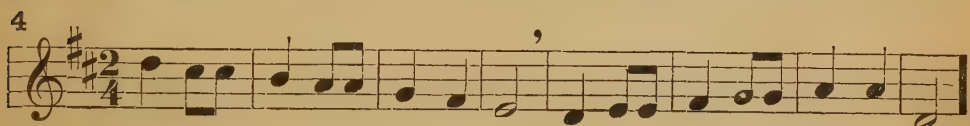
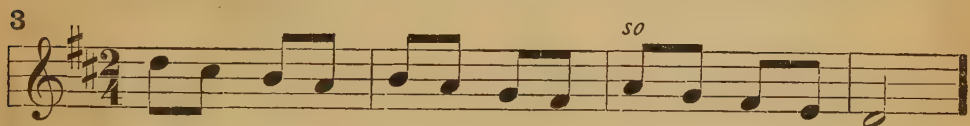


THE RABBITS

Be - tween the hill and the brook, ook, ook, Two rab - bits

sat in the sun, O! And there they ate of the

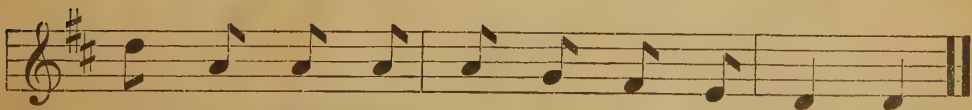
green, green grass, Till all the grass was gone, O!



SLEIGHING

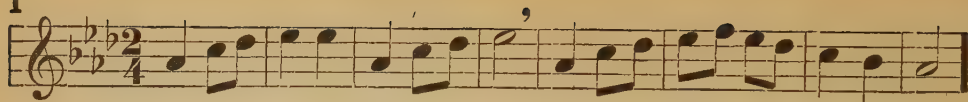


1. Hear the jol - ly jin - gle of the sleigh - bells!
 2. Who would like to try a mer - ry sleigh - ride?

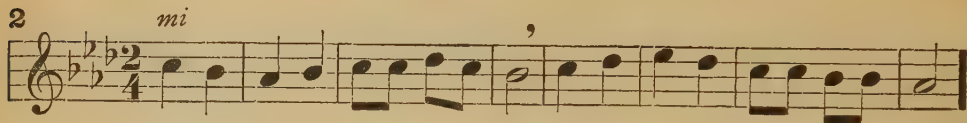


Don't you think they're ve - ry, ve - ry gay - bells?
 Tum - ble in to - geth - er for a gay ride!

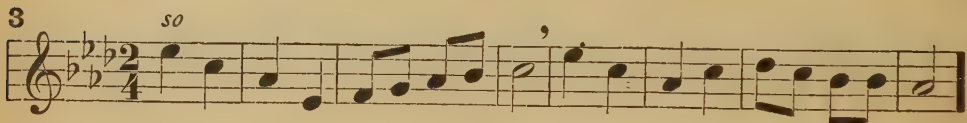
1



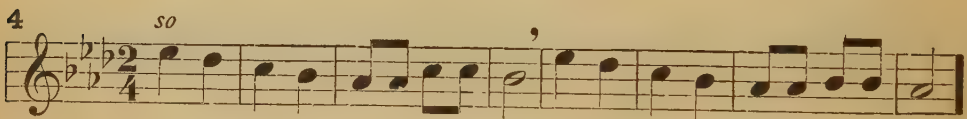
2

mi

3

so

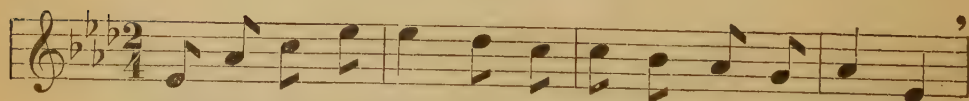
4

so

5

mi

SNOW BLOSSOMS



Whit-er than the flow - ers That grow in or-ward bow - ers,



Thro' the branches sift - ing, Light as feath-ers drift - ing,



See the snow-drop pet - als as they fly From the sky.

THE FLYING HOURS

Miriam S. Clark

ROTE SONG

Arthur Edward Johnstone

Allegretto grazioso

1. Twelve lit - tle birds fly by in a row ;
2. Twelve lit - tle birds fly by in a row ;

p e legato.

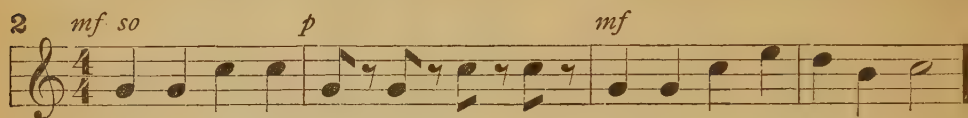
Bright lit - tle birds are they: . Shin - ing and free, and as
Si - lent and dark their flight: . Gray lit - tle things with their

cresc.

blue as can be ; And these are the hours of the day. .
shad - ow - y wings ; And these are the hours of the night. .

dimin.

*Ped. ** *Ped. **



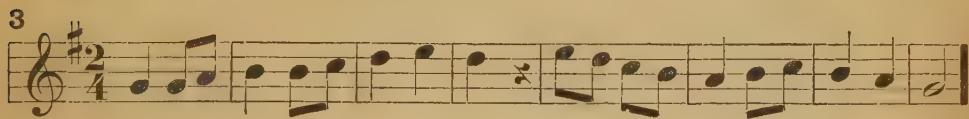
A. PROCESSION



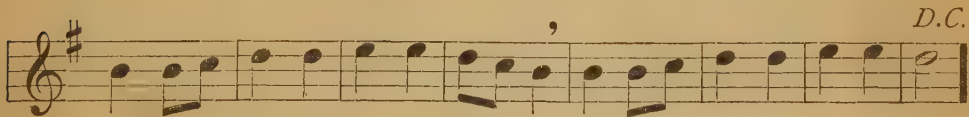
1. Tramp, tramp, tramp, tramp, Sol - diers march a - way To the
2. Drum, drum, drum, drum, We are march-ing too, As we



toot, toot, toot, toot; Brass - y bu - gles play.
shout, shout, shout, shout, "Cheer the Boys in Blue!"



FINE

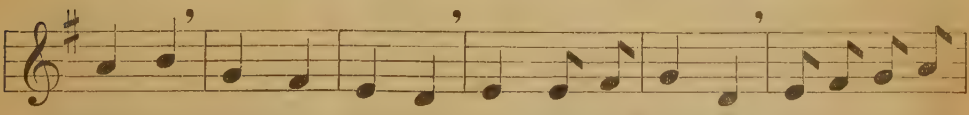


D.C.

SLUMBER TIME



Night comes a-creep - ing; winds are a - sleep - ing; Stars are a -



gleam - ing; Clouds are dreaming: Come, lit - tle moth - er, Sing to ba - by



bro - ther, Pret - ty lull - a - by - low, Soft lull - a - by.

Rallentando gradually slower

OUR FLAG COLORS

E. L. McCord

ROTE SONG .

W. W. Gilchrist

In marked time

1. I know three lit - tle sis - ters, I
2. I know three lit - tle les - sons, These

think you know them too, For one is red, and
lit - tle sis - ters tell, The first is Love, then

one is white, And the oth - er one is blue.
Pur - i - ty, And Truth we love so well.

REFRAIN

Hur - rah ! for those three lit - tle sis - ters, Hur -

Ped.

*

rah ! for the red, white, and blue. . Hur - rah ! Hur - rah ! Hur -

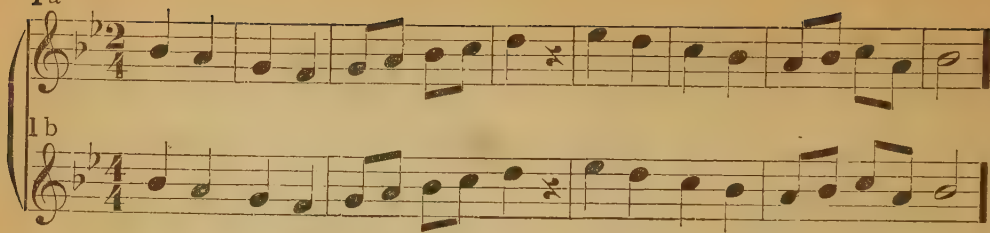
Ped.

*

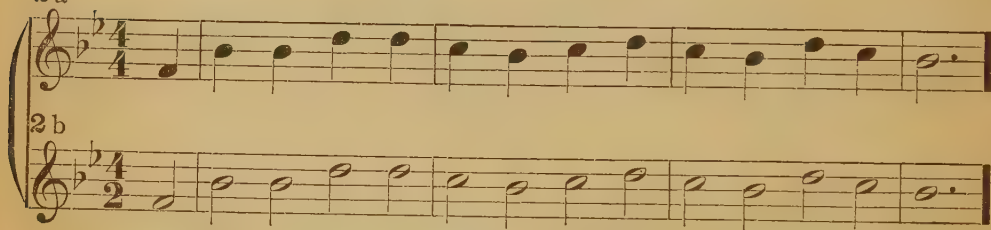
rah ! Hur - rah ! Hur - rah ! for the red, white, and blue.

70

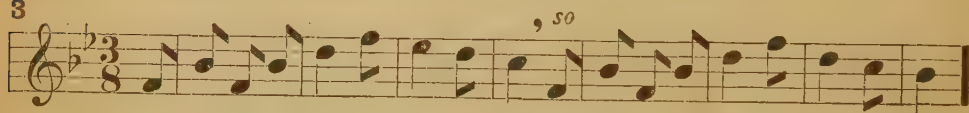
1 a



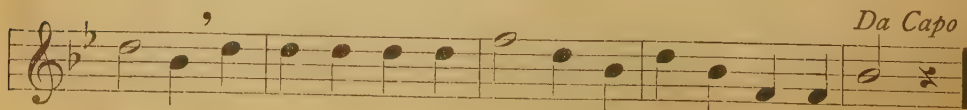
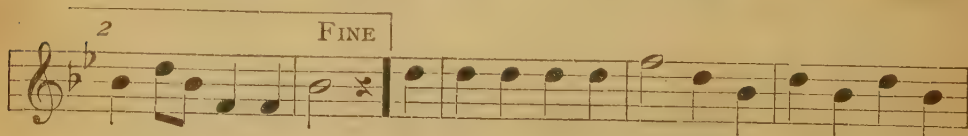
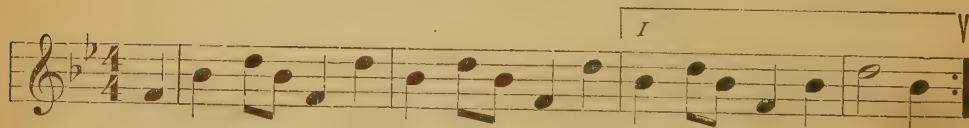
2 a

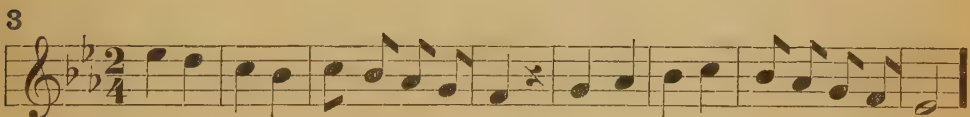


3



BUGLE CALL, U. S. ARMY, "THE REVEILLE"





THE STARS



Pret - ty lit - tle stars with sil - ver rays,



Won't you tell me where you spend your days?

1 *mi*

2 *mf so* *p*

3 *so fi*

4 *mi*

5 *mf so*

VALENTINES

See my val - en - tine, Sent by Jim - my Bal - lan - tine! It says: "Be

ev - er mine, Near - est and dear - est!" But I like 'most an - y kind,

E - ven to the pen - ny kind. A girl next door To me has just got four!

CUCKOO MUSIC

Harvey Worthington Loomis

ROTE SONG

Arthur Edward Johnstone

*Allegretto**mp*

1. I won - der who taught cuck - oo how to sing, "Cuck -
 2. Per - haps he learned by prac - tis - ing in June Each

mp

oo!" All day; When I asked him tho', he
 note, Just so; E - ven I can sing his

spread his lit - tle wings And flew A - way.
 pret - ty lit - tle tune By rote: "Mi do!"

*pp**Ped.* *

1

2

3

GEORGE WASHINGTON

Great George Wash - ing - ton, the no - ble com-man - der,
whole world's his - to - ry, no name ech - oes grand - er;

1

First in the hearts of all the na - tion was he; Thro' the

2

Hail, to the Fa - ther of his Coun - try free!



1 *mf* *p*

2 *mf so p mf*

so p mf

3 *so fa*

A LITTLE CHAT

1. "Come here! come here!" I heard a snowbird call, Quite near, quite

2. "Right there, right there," I tho't I heard him say. "But where? But

near, Be - yond the gar - den wall.
where?" The (O - - - mit.) bird had flown a - way !

A STAR CHILD

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

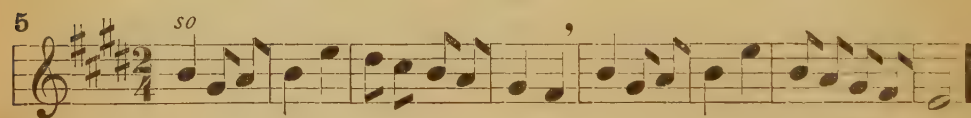
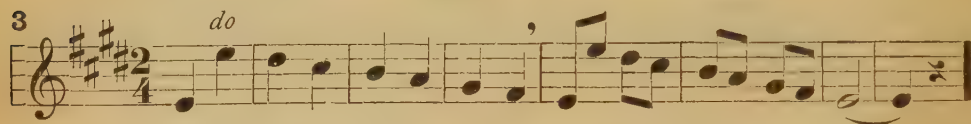
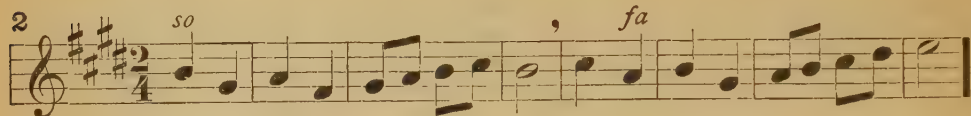
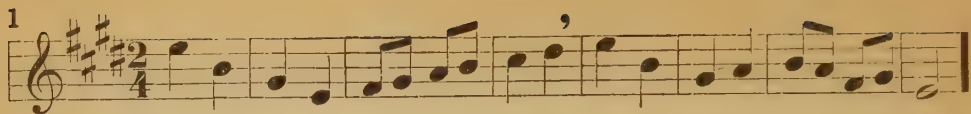
Allegretto

1. I saw to-night a love-ly danc-er, And when I
 2. And she was danc-ing on the wa-ters; I said "I've

asked her her name, She would-n't stop To give an
 guessed who you are; You're one of Twi-light's fair-y

an-swer, But went on danc-ing just the same.
 daugh-ters Who must have fall-en from a star."

Ped. * *Ped.* *



IN THE SOUTH



Down in the land of sun-ny bow-ers, bow-ers, Cooled by the



wel-come lit-tle show-ers, show-ers, Children may gath-er pret-ty



flow-ers, flow-ers, Blooming and gay, On a Feb-ru - a - ry day.

Reference : Manual, Book One, Pages 102 and 103

No. 1 should be memorized and sung individually by each pupil.

1

do ti do ti li ti la si la so fi so

fa mi fa mi ri mi re di re do

do ti do re di re mi ri mi fa mi fa

so fi so la si la ti li ti do.

2

3

4

5

* Be sure to sing the correct tone; *li*, not *la*.

STAR FISHING

ROTE SONG

Marian Greene

Wm. Luton Wood

*Allegro non troppo**rall.**mp a tempo*

If I could have a lit - tle boat To

sail the o - cean wide, I'm sure that I could

find the place Where all the bright stars hide. They

swim a - cross the spa-cious sky, And when the dawn is

The first system of the musical score for 'Star Fishing'. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics 'swim a - cross the spa-cious sky, And when the dawn is' are written below the vocal staff. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key and time signature. The music is written in a standard musical notation style with eighth and sixteenth notes.

poco cresc.
near, I think they dive be - neath the waves, To

poco cresc.

The second system of the musical score. The vocal line continues with the lyrics 'near, I think they dive be - neath the waves, To'. Above the vocal staff, the instruction '*poco cresc.*' is written. The piano accompaniment also has the instruction '*poco cresc.*' written above it. The musical notation continues with various note values and rests.

mp
wait till night is here. O pret - ty stars ! I'm

mp

The third system of the musical score. The vocal line concludes with the lyrics 'wait till night is here. O pret - ty stars ! I'm'. Above the vocal staff, the instruction '*mp*' (mezzo-piano) is written. The piano accompaniment also has the instruction '*mp*' written above it. The system ends with a double bar line.

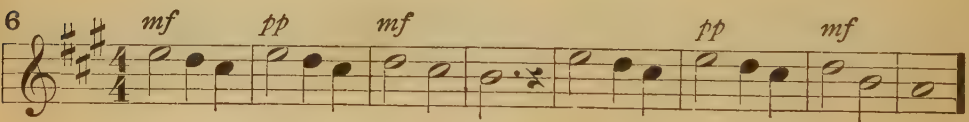
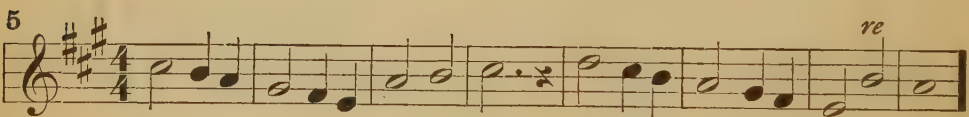
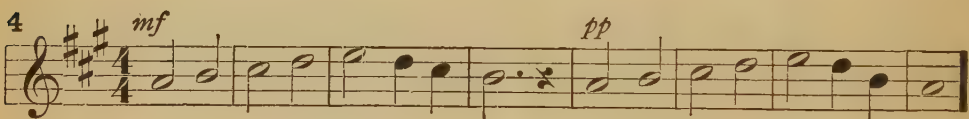
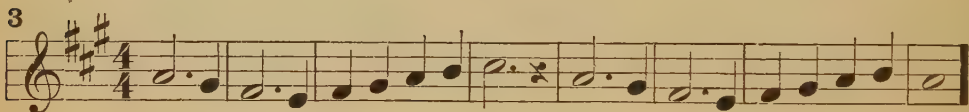
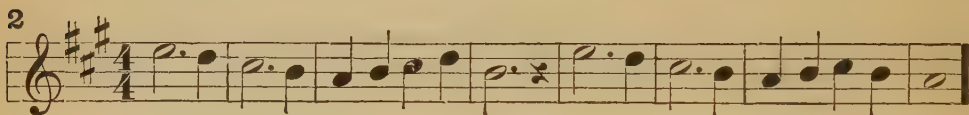
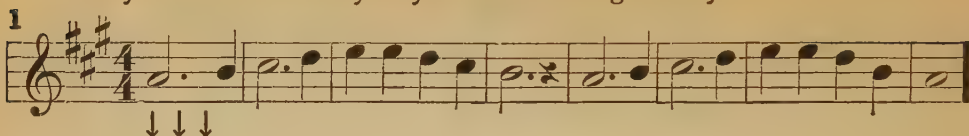
sure your lights Must shine the wa - ters thro' — If

on - ly I could have a boat, O pret - ty stars! . If

I could on - ly have a boat, I'd go and fish for you.

*Ped. * Ped. **

Can you hear the melody as you beat and sing silently?



TWILIGHT



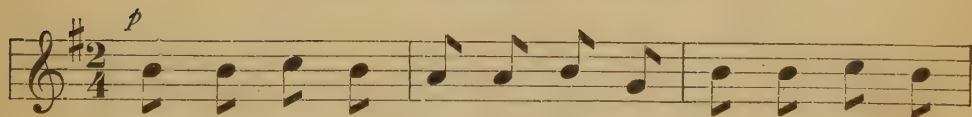
Col - ors in the sky Fade out and die, While



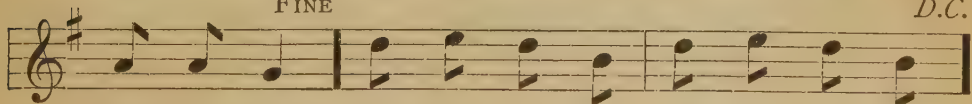
one by one, the an - gels Light their lamps on high.



HASTE THEE, WINTER



Haste thee, Win - ter, do not lin - ger; Haste thee, Win - ter,
FINE D.C.



haste a - way. 1. Stay with us this year no lon - ger;
2. Come a - gain when you are youn - ger;
3. Sweet - er far the Spring and Sum - mer;

Ritard gradually slower

Sing four measures silently; then close your eyes and sing aloud

1 *mf* , *p* FINE

mf , *p* Da Capo

2 *mf* , *p*

mf , *p*

p la , *pp*

3

CHIMES

"Ring-dong,ding-dong, Ring-dong,ding-dong!" Gold-en bells are
 "Ring-dong,ding-dong, Ring-dong,ding-dong!" How I love to

chim-ing in the old stone tow'r.
 hear them play a (O - mit)

tune each hour!

SLEEP SONG

H. W. L.
Allegretto

Harvey Worthington Loomis

p

1. Sleep, lit - tle bird, in the pine - tree nest ; Bright in the sky,
2. Sleep, lit - tle babe, in your snow-white gown ; Close, pret - ty eyes,

p legato

Moon's rid - ing by ; All thro' the night you will
Blue . as the skies ! Sweet lit - tle dreams from the

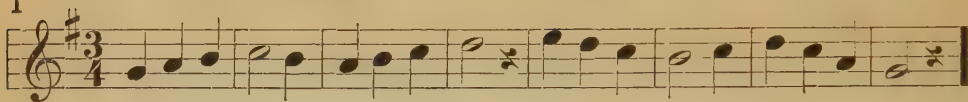
pp rall.

soft - ly rest ; Breez - es will rock my star - ling.
stars come down ; An - gels will watch my dar - ling.

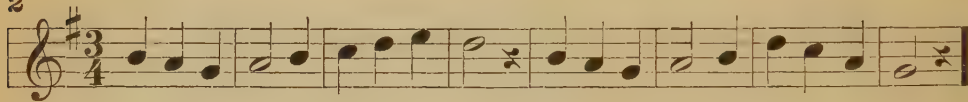
pp rall.

Keep the teeth apart while singing. Open the mouth freely and easily

1



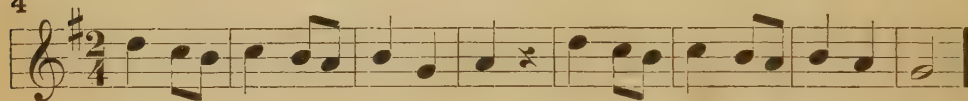
2



3



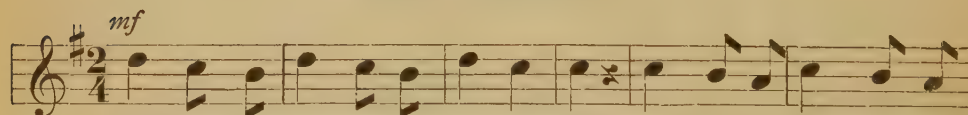
4



5



EARLY SPRING



Buds half - a-wake in the melt-ing snows Bravely ap-pear, tho' the



March wind blows: Sug - ar ma - ple trees are filled with



sweet - ness, Start-ing at the roots, their nec - tar flows.

Soft, mellow singing improves the voice

1 *mf* *p*

3

The third exercise is a single staff in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of 10 measures. The notes are: Measure 1: B-flat (quarter), E-flat (quarter), B-flat (quarter). Measure 2: E-flat (quarter), B-flat (quarter), E-flat (quarter). Measure 3: B-flat (quarter), E-flat (quarter), B-flat (quarter). Measure 4: E-flat (quarter), B-flat (quarter), E-flat (quarter). Measure 5: B-flat (quarter), E-flat (quarter), B-flat (quarter). Measure 6: E-flat (quarter), B-flat (quarter), E-flat (quarter). Measure 7: B-flat (quarter), E-flat (quarter), B-flat (quarter). Measure 8: E-flat (quarter), B-flat (quarter), E-flat (quarter). Measure 9: B-flat (quarter), E-flat (quarter), B-flat (quarter). Measure 10: E-flat (quarter), B-flat (quarter), E-flat (quarter). The exercise ends with a double bar line and repeat dots.

[illegible]

5 *mf* *pp* *mf*

♩ ♪ ♪ ♩ ♪ ♪ ♩ ♪

A SPRING WISH

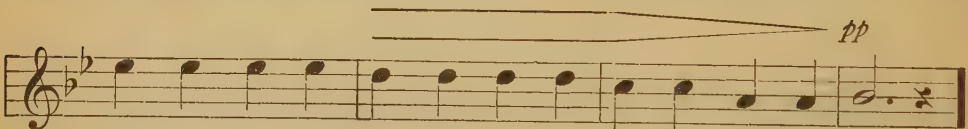
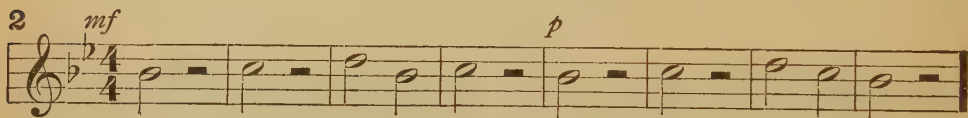
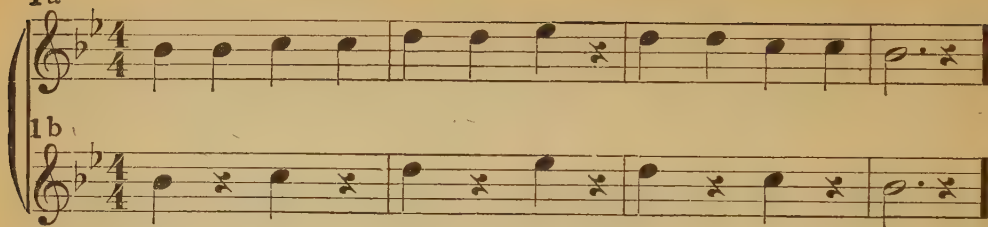
Thomas Tapper (St. Nicholas)

March wind blowing, cold and strong, Do not tar - ry, blow a - long;

Bring in A - pril,bring in May, March wind blow the cold a-way.

Sit erect ; breathe deeply

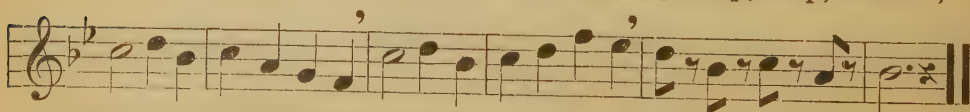
1 a



SNIP-SNAP



Tai-lor, tai-lor, cut my coat; Snip, snap, snip, snap, shears! }
 Cut it from our old black goat; Snip, snap, snip, snap, shears! }

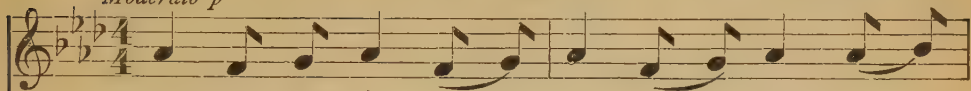


One velvet collar for it; One silver dollar for it; Snip, snap, snip, snap, shears!

THE LITTLE DOVES

ROTE SONG

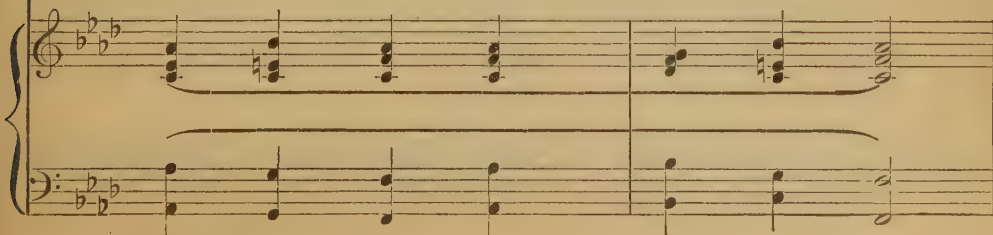
Rev. J. H. Hopkins

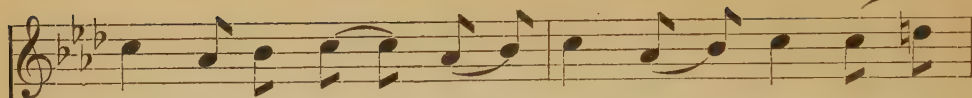
Moderato p

1. High on the top of an old pine tree, Broods a
2. Sound - ly they sleep thro' the moon - shin - y night, Each
3. Wise - ly the moth - er be - gins bye - and - bye To
4. Fast grow the young ones day and night, Till their

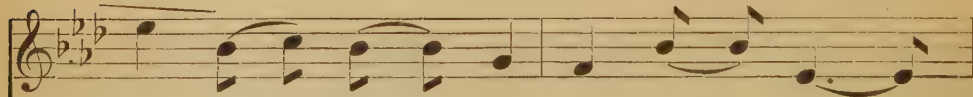


moth - er dove with her young ones three;
 young one cov - ered and tucked in tight;
 make her young ones learn to fly;
 wings are plumed for a lon - ger flight;



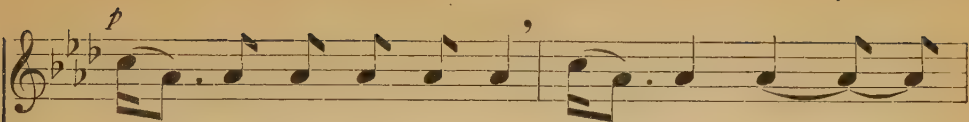


Warm o - ver them is her soft, down - y breast, And they
Morn wakes them up with the first blush of light, And they
Just for a lit - tle way o - ver the brink, Then
Till un - to them at the last draws nigh The

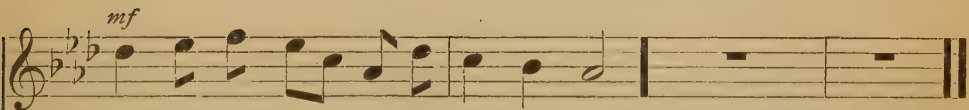


sing so sweet - ly in their nest: .
sing to each oth - er with all their might: .
back to the nest as quick as a wink! .
time when they all must say good - bye. Then

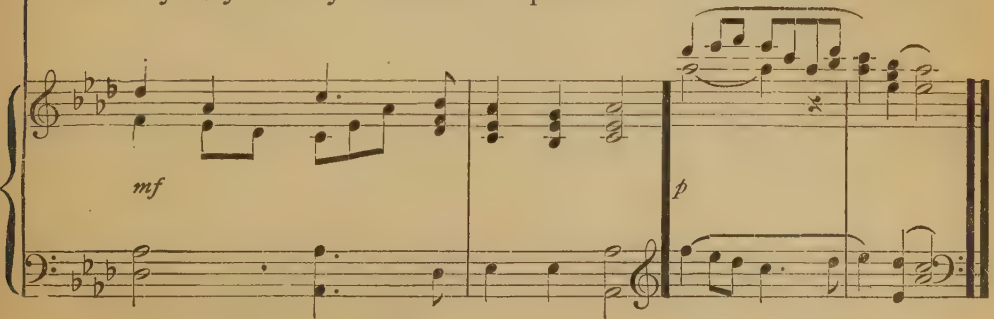




"Coo," say the lit - tle ones, "Coo," says she, . . .
"Coo," say the lit - tle ones, "Coo," says she, . . .
"Coo," say the lit - tle ones, "Coo," says she, . . .
"Coo," say the lit - tle ones, "Coo," says she, And a -



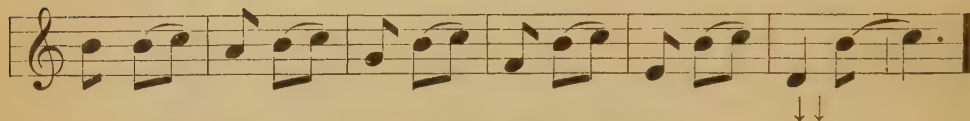
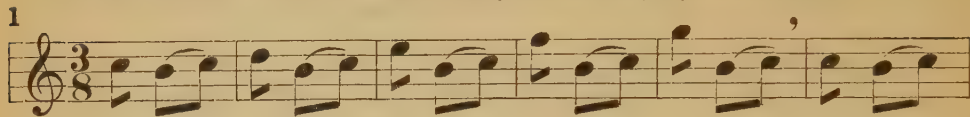
All in their nest in the old pine tree.
All in their nest in the old pine tree.
All in their nest in the old pine tree.
way they all fly from the old pine tree.



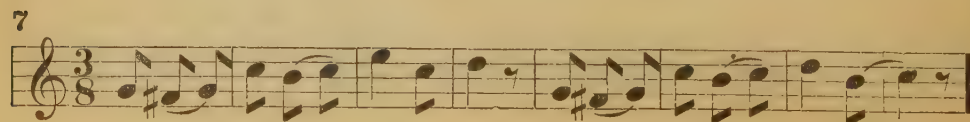
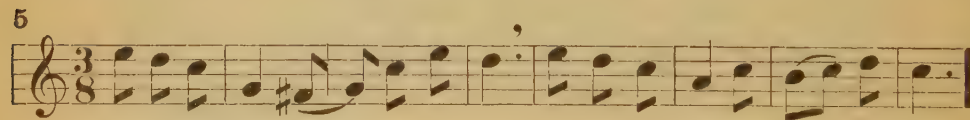
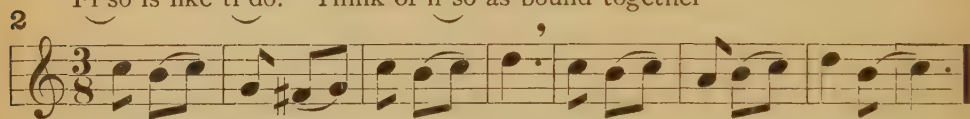
Reference : Manual, Book One, Pages 126 to 128

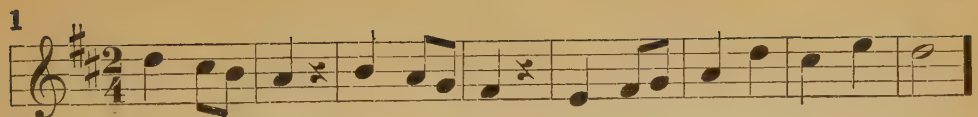
Ti leads to *do*; *ti* and *do* are closely bound together

No. 1 should be memorized and sung individually by each pupil



Fi so is like ti do. Think of fi so as bound together



1 

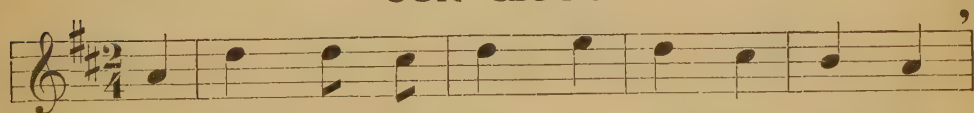
2 

3 

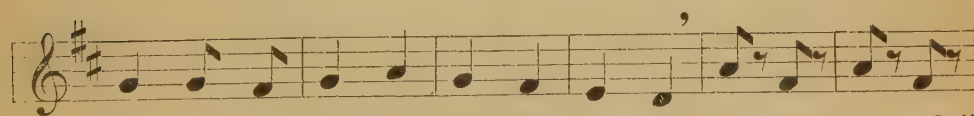
4 

5 *mf* 

OUR CLOCK

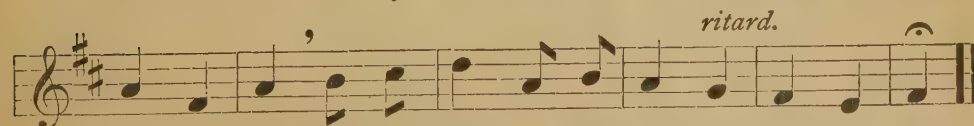


1. Our good lit - tle clock is al - ways go - ing;
 2. I think he is count - ing ev - 'ry min - ute,



How does he know how late it's grow-ing? "Tick-tock, tick-tock,"
 Tho' there are six - ty sec - onds in it; "Tick-tock, tick-tock,"

ritard.



there he stands, And he points to the time with both his hands.
 time for bed!" Did you hear what it was that clock just said?

THE SEED AND THE WEEDS

Harvey Worthington Loomis

ROTE SONG

Arthur Edward Johnstone

Moderato

1. Out in the soft lit-tle gar-den-bed I
2. Then, with a hoe and a gar-den-rake, I

plant-ed a brown lit-tle seed: Who'd ev-er think that a
dug all a-bout in the bed; Moth-er had told me to

plant could grow From something as small as a bead? But I
keep it clear And not let a weed get a-head. So I

al - ways gave that seed a drink Each morn-ing and night, till,
pulled up ev - 'ry root I found, And all of the green things

molto legato

dimin.

what do you think? A leaf start - ed up, but I
grow - ing a - round; And now, if the seed nev - er

dimin.

poco ritard.

said, "O dear, Sup - pos - ing it's on - ly a weed!"
sprouts at all, I'll know that my gar - den is dead.

poco ritard.

Ped.

1

2

3

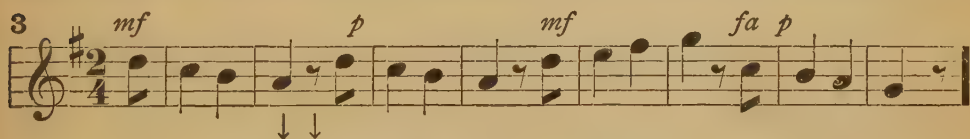
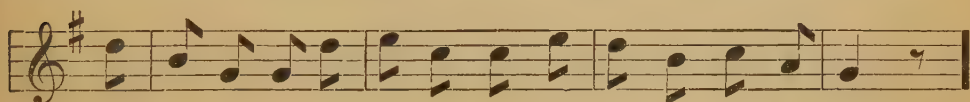
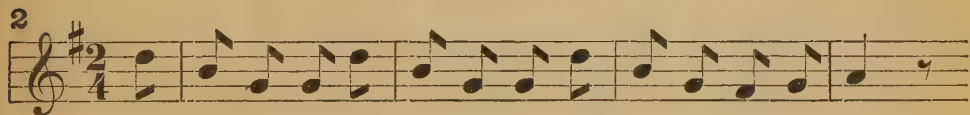
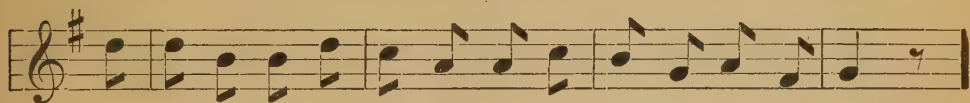
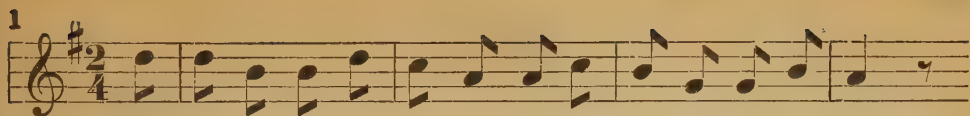
4

THE BROOK AND THE BREEZE

1. Stream-let, streamlet, hur-ry on, hur-ry on, Sparkling, sparkling
2. South wind, south wind, flutter by, flut-ter by, Soft - ly, soft - ly

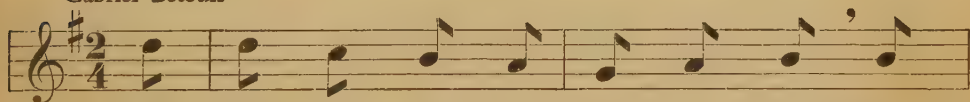
thro' the for-est nook; Hap-py wood-land ro-ver, Winter-time is
thro' the budding trees; You have bro't the springtime, Pretty blue-bird's

o - ver; Run a-long, run a-long, Mer-ry mountain brook!
win-g-time; Blow a-gain, blow a-gain, Gen-tle A - pril breeze!



THE WORLD'S MUSIC

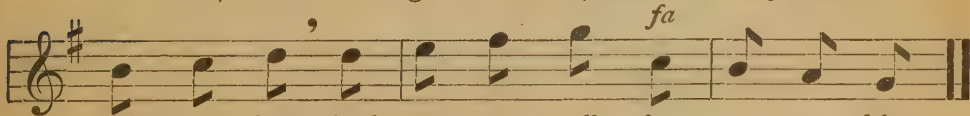
Gabriel Setoun



1. The world's a ve - ry hap - py place, Where
2. The coals be - neath the ket - tle croon, And
3. The world is such a hap - py place, That



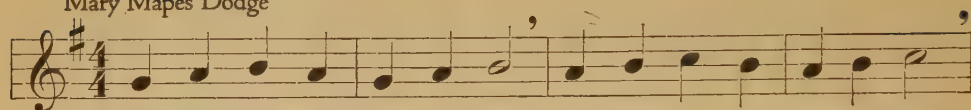
ev - 'ry child should dance and sing, And al - ways have a
clap their hands and dance in glee, And ev'n the ket - tle
chil - dren, wheth - er big or small, Should al - ways have a



smil - ing face, And nev - er sulk for an - y - thing.
hums a tune, To tell you when it's time for tea.
smil - ing face, And nev - er, nev - er sulk at all.

NOW THE NOISY WINDS ARE STILL

Mary Mapes Dodge



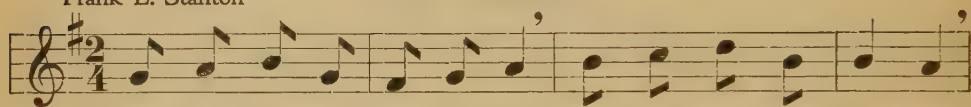
Now the noi - sy winds are still; A - pril's com - ing up the hill;



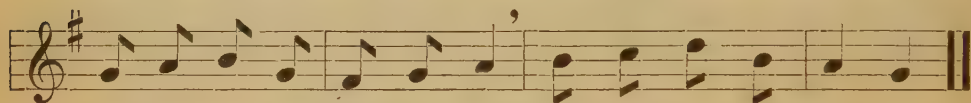
All the spring is in her train, Led by shin - ing ranks of rain.

Frank L. Stanton

ALL ABOARD



We've for - got - ten all the rain, Doves o'er mea - dow wing - ing,



Yon - der comes the pic - nic train, Mock - ing birds are sing - ing.

THE SOAP BUBBLE



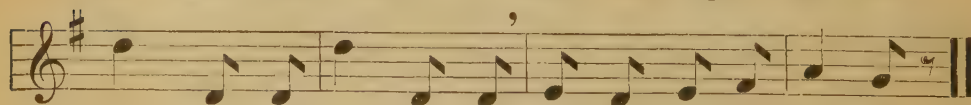
1. Here's a fair - y toy bal - loon, Smooth as glass,

2. All the rain - bow col - ors there Melt a - bout,



See it pass; Round and big as ris - ing moon—

In and out, Soft - ly float - ing, light as air—



Soap - bub - ble, soap - bub - ble, Thro' the gar - den blow - ing!

Soap - bub - ble, soap - bub - ble, Tell me where you're go - ing!

BOAT SONG

ROTE SONG

Moderato

From "The Nursery"

1. Once I got in - to a boat, Such a pret - ty, pret - ty boat,
 2. In a grot - to, cool and deep, All the fish - es were a - sleep,
 3. Said the stur - geon to the cel, "Just im - a - gine how I feel !

Just as a sum - mer day was dawn - ing ; And I
 Save when a rip - ple gave them warn - ing ; Said the
 (Please to ex - cuse me, if I'm yawn - ing,) Why don't

took a lit - tle oar, And I rowed a - way from shore, So
 min - now to the skate, "Don't you lie a - bed so late, So
 peo - ple let us know, When a - sail - ing they would go, So

ve - ry, ve - ry ear - ly in the morn - ing.
 ve - ry, ve - ry ear - ly in the morn - ing."
 ve - ry, ve - ry ear - ly in the morn - ing."

mf REFRAIN

And ev - 'ry lit - tle wave - let had its night - cap on, Its

night - cap, white cap, night - cap on, Ev - 'ry

pret - ty lit - tle wave - let had its night - cap on, So

ve - ry, ve - ry ear - ly in the morn - ing.

The musical score for 'Boat Song' is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and the piano accompaniment is in G major, 4/4 time. The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment ends with a double bar line.

LIGHTLY ROW

Moderato

Light-ly row, light - ly row ; O'er the glass - y waves we go ;

Smooth-ly glide, smooth-ly glide, On the flow - ing tide.
(8:) Gen - tly float, gen - tly float, In our lit - tle boat.

Blend-ed with our voi - ces true, Wind and waves are sing-ing too.

The musical score for 'Lightly Row' is written for voice and piano. It consists of three systems. The first system has a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and the piano accompaniment is in G major, 2/4 time. The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment ends with a double bar line. The third system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment ends with a double bar line.

Reference : Manual, Book One, Pages 115 to 121

1 *mf* *p* *mf* *p*

2 *mf* *p* *mf* *p*

3 *mf* , *pp*

4 *pp* *mf*

5 *mf* *p*

6 *mf* *p* *mf*

A BUGLE CALL

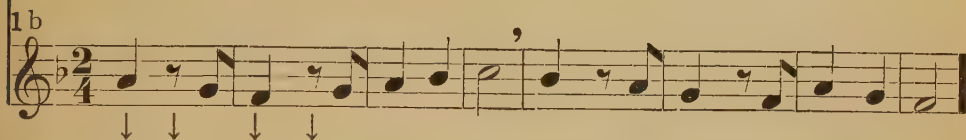
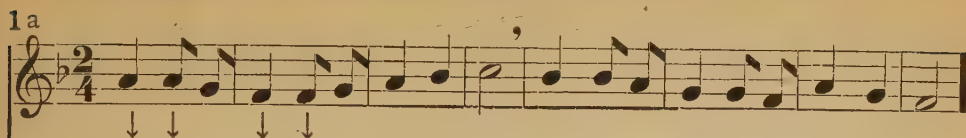
mf

The bu - gle is call - ing, While eve - ning shades are

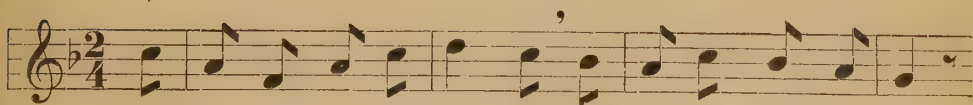
p *pp*

fall - ing, "Good night! Good night! Good night!"

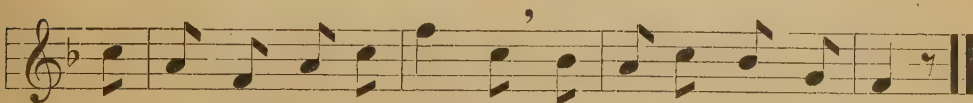
The tongue should be relaxed—never tightened or drawn back



SAILING



If I could go a - sail - ing In an - y - thing I please,



I think I'd take a cloud - ship And sail the sky - blue seas.

1



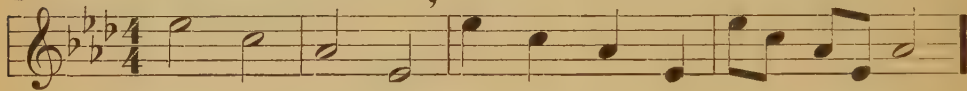
2



3



4



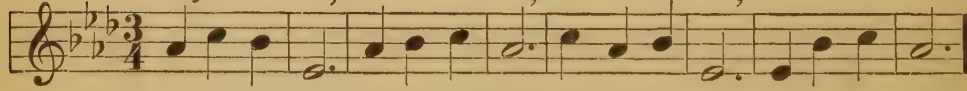
5



“BIG BEN”

6

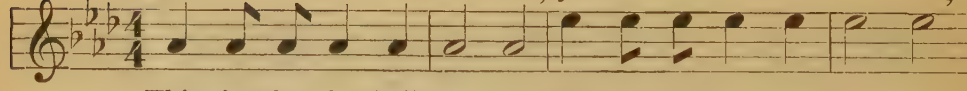
Slowly



THE BELLS

mf

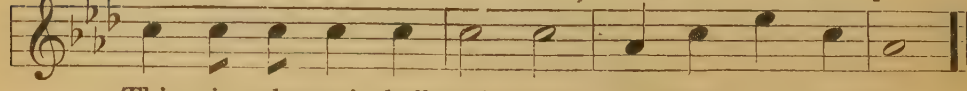
, f



This is the *do* bell, *do, do*; This is the *so* bell, *so, so*;

P

p



This is the *mi* bell, *mi*, *mi*; *Do*, *mi*, *so*, *mi*, *do*.

ARBOR DAY

ROTE SONG

Harvey Worthington Loomis
Allegretto

Arthur Edward Johnstone

1. Spade in hand, Our work is planned For
 2. Then we'll spade With - in the shade Of
 3. Years from now, Be - neath its bough, In

mp

Ar - bor Day, Bright Ar - bor Day ; To the woods we'll go, For
 Ar - bor Day, Green Ar - bor Day, And we'll shout and sing While
 sum - mer - time, Warm sum - mer - time, We may glad - ly rest, And

cres.

cresc.

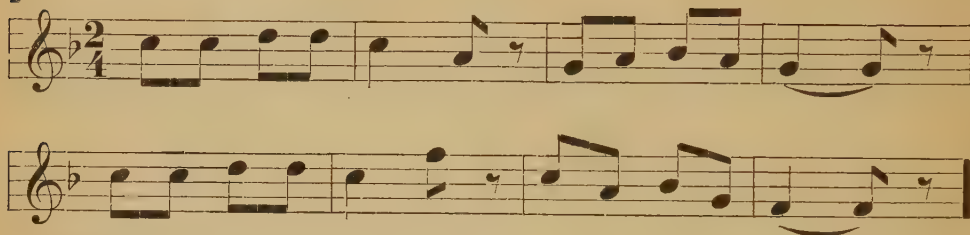
there we know We're sure to see A ba - by tree.
 home we bring The prize we found In mos - sy ground.
 think, "How blest Is Ar - bor Day, Fair Ar - bor Day."

dimin.

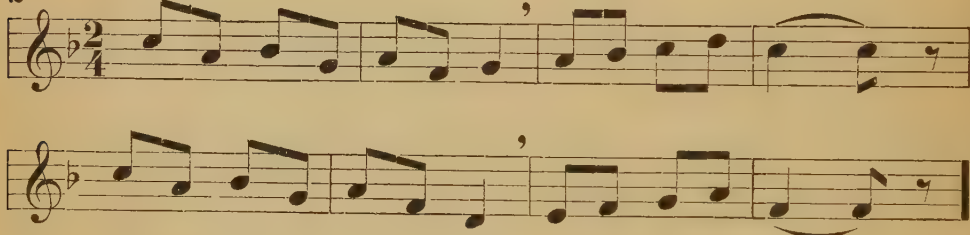
dimin.

Singing position: sit erect (not touching the back of the seat; chest active; both feet on the floor; head up.

1



2



3



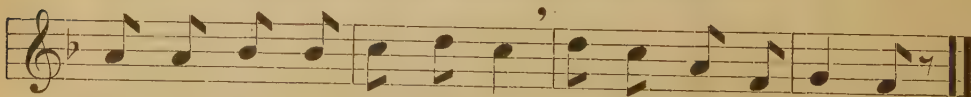
4



SONG OF THE BEE



Bum-ble,bumble thro' the grass,Thro' the sweet new clo-ver ;



Hear me as I quick-ly pass, Hap-py lit-tle rov-er !

1

2

3

FAIRIES

1. Did you know there are fai-ries In the gar-den ev-'ry night,
 2. When they're sure no one's looking, Then they o-pen ev-'ry rose,

And they dance to mag-ic mu - sic In the sil - ver star-ry light ?
 And they scat-ter all the dew - drops: How they do it, no one knows.

SOMEWHERE

Agnes Carter

ROTE SONG

Newton Swift

*Allegretto**p*

1. When - ev - er a lit - tle
2. ♪ One more rose - bud

child is born, All night a soft wind rocks the corn;
shy will un - fold, ♪ One more grass-blade push thro' the mold,

One more but - ter - cup wakes to the morn,
One more bird - song the air . . will hold,

dim.

Some - where, some - where.
Some - where, some - where.

dim. *p*

Detailed description: This block contains the musical score for the song 'SOMEWHERE'. It features a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a melodic phrase in the first measure, followed by a repeat sign and then a rest. The piano accompaniment is in the same key and time, starting with a chordal accompaniment in the first measure, followed by a repeat sign and then a more active melodic line. Dynamics include 'dim.' (diminuendo) and 'p' (piano).

THE BUMBLE-BEE

ROTE SONG

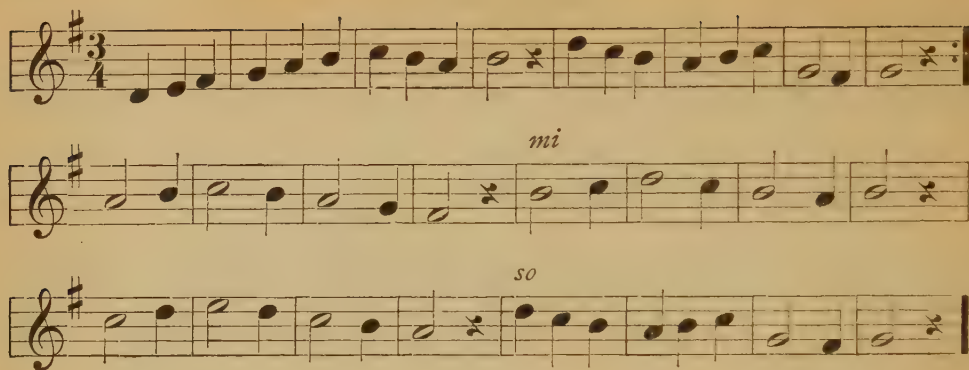
1. The bum - ble - bee, the bum - ble - bee, He
2. The bum - ble - bee, the bum - ble - bee, He

flew to the top of the tu - lip tree; He
flew far a - way from the tu - lip tree; He

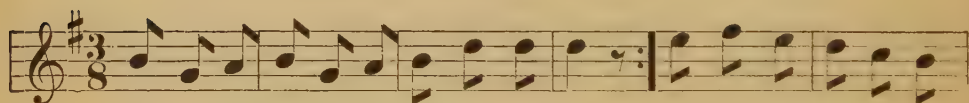
flew to the top But he could not stop,
made a mis - take And flew in - to the lake,

For he had to get home to his ear - ly tea.
And he nev - er got home to his ear - ly tea.

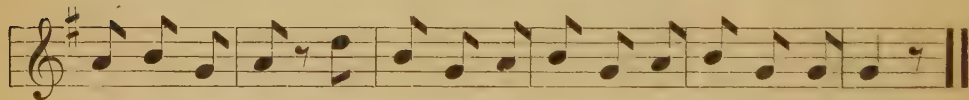
Detailed description: This block contains the musical score for the song 'THE BUMBLE-BEE'. It is a rote song, meaning it consists of a single melodic line. The key signature is G major (one sharp) and the time signature is 6/8. The melody is simple and repetitive, with lyrics written below the notes. The lyrics tell a story of a bumblebee flying to the top of a tulip tree, making a mistake by flying into a lake, and then having to get home to his early tea.



COBWEBS IN THE CORNERS



See how the spi-der is weav-ing her lace, }
 Hang-ing her cobwebs all o - ver the place! } Look, how she hurries, the



queer lit - tle elf! She seems to be run-ning a race with herself.

AN INVITATION

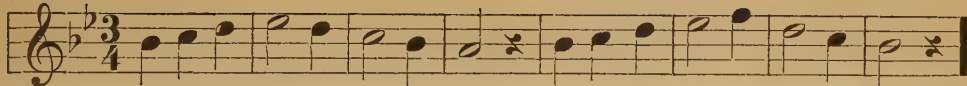


1. Come with me; Such a pret - ty place I know!
2. Near the pond, Such a bed of sweet, sweet peas!

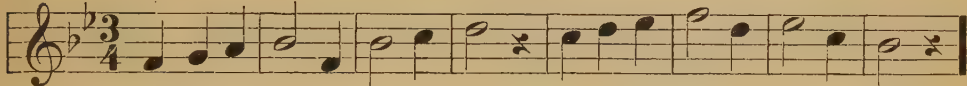


You will see; That is where the sun - flow'rs grow.
 Just be - yond, Ap - ples grow on nice low trees.

1



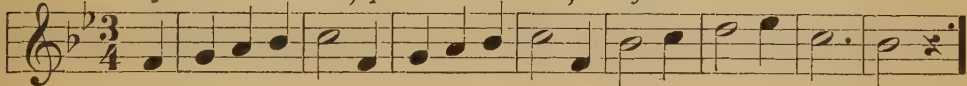
2



3

mf

, p

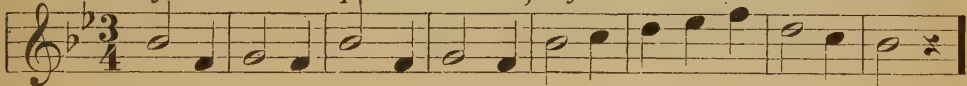
 $\inf$ 

4

mf

p

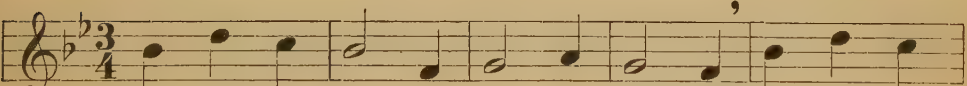
mf



5

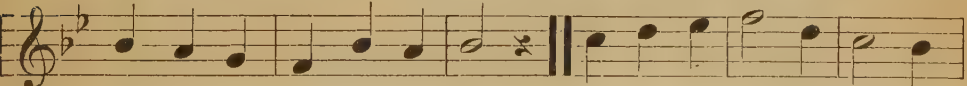


MAY-DAY



Here we go danc - ing, Nim - bly pranc - ing, Sing - ing a
D.C. Now we're pa - rad - ing, Rib - bons braid - ing, Crowning the

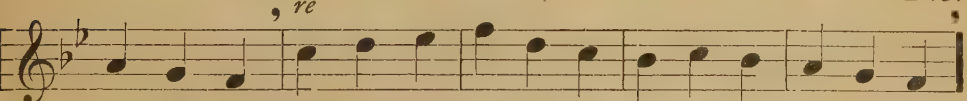
FINE



mel - o - dy, sweet as the day.
beau - ti - ful Queen of the May.

See how the sparkling dew is

D.C.



glit - ter - ing; Hear how the sparrows and rob-ins are twit-ter-ing!

1 *mf* *p*

2

3

4

5 *ti*

THE STUDY-HOUR

Hush, now; hush, now; Stud - y hour's be - gun!

1. All be qui-et as a mouse, Sleep-ing in a si - lent house;
2. Not a whisper, not a word Thro' the school-room should be heard;
3. When the stud-y - hour is done, All may scam-per in the sun;

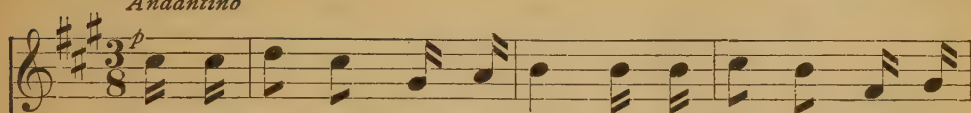
Hush, now; hush, now; Ev - 'ry sin - gle one!

THE FIELD DAISY

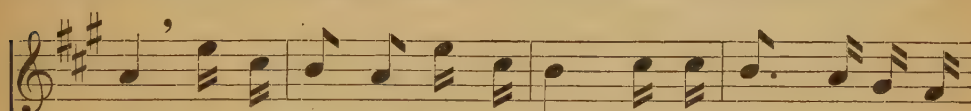
ROTE SONG

Jane Taylor
Andantino

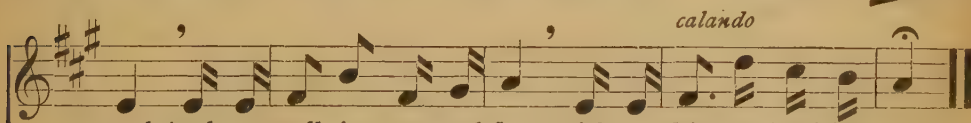
Carl Reinecke



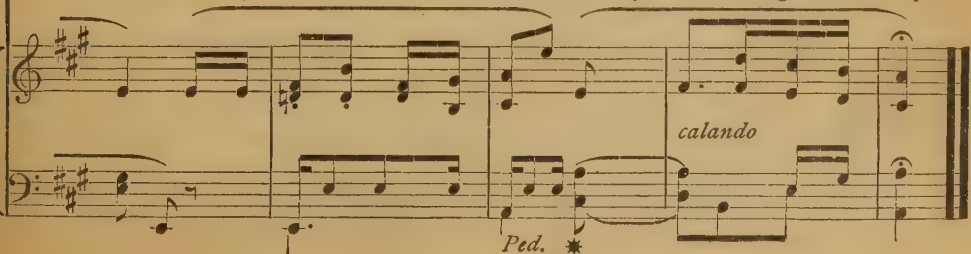
1. I'm a pret - ty lit - tle thing, Al - ways com - ing with the
 2. Lit - tle la - dy, when you pass Light - ly o'er the ten - der

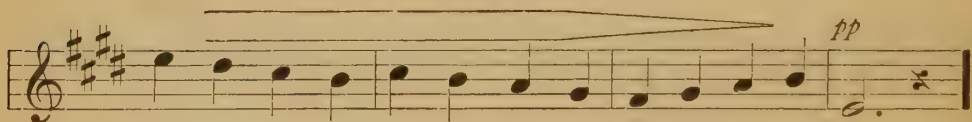
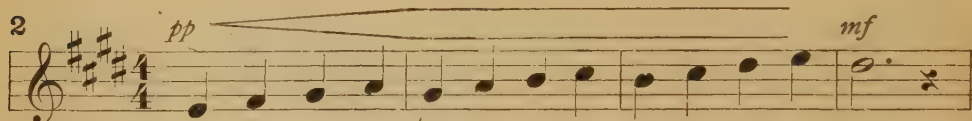


spring ; In the meadows green I'm found, Peeping just a - bove the
 grass, Skip a - bout, but do not tread On my meek and modest

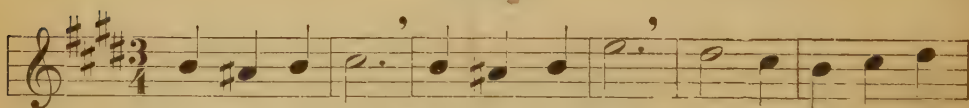


ground, And my stalk is covered flat With a white and yel - low hat.
 head, For I al - ways seem to say, "Sure - ly winter's gone a - way."

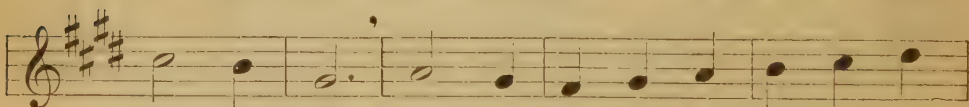




ITALY



1. Coun-try of song! Coun-try of play! Love-ly It - a - ly
2. Land of the sun! Land of the flow'rs! Land of won-der-ful



far a - way! There a mel - o - dy ev - er is
mar - ble tow'rs! There the riv - u - lets, born in the



ring - ing; Beau - ti - ful sing - ing, Night and day!
moun - tains, Spar - kle in foun - tains Through the bow'rs.

MORNING COMPLIMENTS

ROTE SONG

Sydney Dayre in "St. Nicholas" *

Wm. Lutor Wood.

Allegretto

1. A light lit - tle zeph - yr came float - ing, . Just
2. And then in a soft lit - tle whis - per, . As

break - ing the morning re - pose, . The rose made a bow to the
faint as a perfume that blows, "You're brighter than I," said the

li - ly, . . The li - ly she bowed to the rose. .
li - ly, . . "You're fair - er than I," said the rose. .

Round the lips naturally and easily for $\bar{o}$ and $\bar{o}$. Tightening or puckering the lips injures the tone.

1 *la*

2

3 *mf* *p*

4 *mf* *p* *mf*

5

BELLS

mf

1, 2. Ding, dong, ding, dong, ding, dong, ding, dong bell.

Hark, the mer - ry bells are ring - ing; 1. Heed the mes - sage
2. Lis - ten to their

they are bring - ing; } Bim, bom, bim, bom, bell.
tune - ful sing - ing; }

JUNE



Now June comes with her ros - es; She wears them ev-'ry-where; She



holds them in her a - pron; She twines them in her hair.

THE ROBIN



Hear the rob - ins sing - ing, Sing - ing loud and clear!

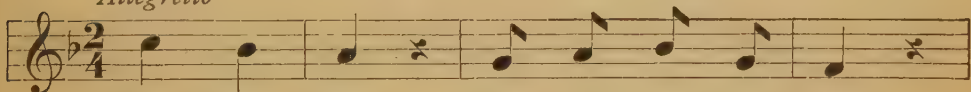


Joy - ful news their bring - ing: Spring-time's here.

THE HONEY-BEE

From Hoffmann von Fallersleben

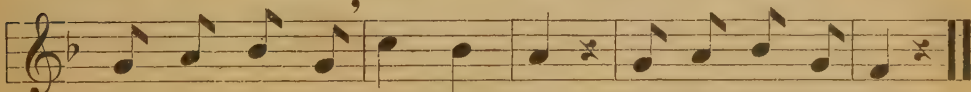
Allegretto



Hum, hum, hum; Hon - ey - bee has come.



1. I'll not harm you, mer - ry rov - er, Fly - ing thro' the
2. Ev - 'ry flow - er drips with hon - ey, All is free—you
3. Lat - er on, my pret - ty fel - low, We will eat your



fields of clo - ver! Buzz,buzz,buzz; That is what he does.
 need no mon - ey. Buzz,buzz,buzz; That is what he does.
 hon - ey yel - low. Buzz,buzz,buzz; That is what he does.

THE RAINBOW FAIRIES

Lizzie M. Hadley
Quite fast

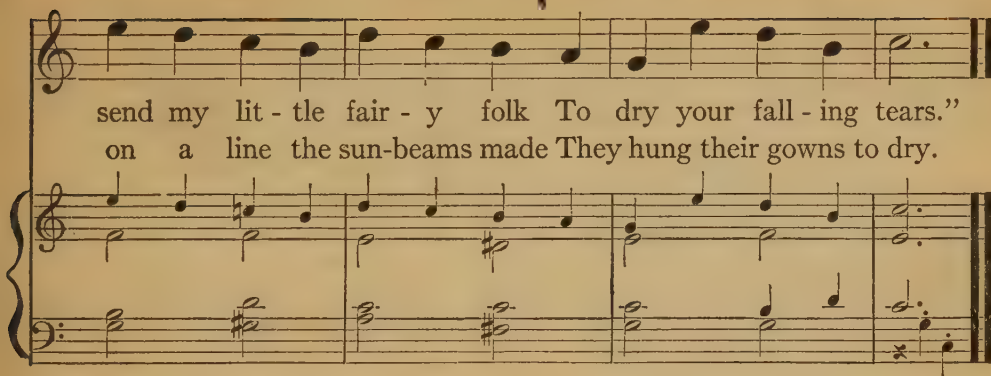
ROTE SONG

Rossetter G. Cole

1. Two lit - tle clouds one summer's day Went fly - ing thro' the sky ; They
2. One fair - y came in vi - o - let, And one wore in - di - go ; In

went so fast they bumped their heads And both be - gan to cry. Old
blue, green, yel - low, or - ange, red, They made a pret - ty row. They

Fa - ther Sun looked out and said "Oh, nev - er mind, my dears, I'll
wiped the cloud tears all a - way And then from out the sky, Up -



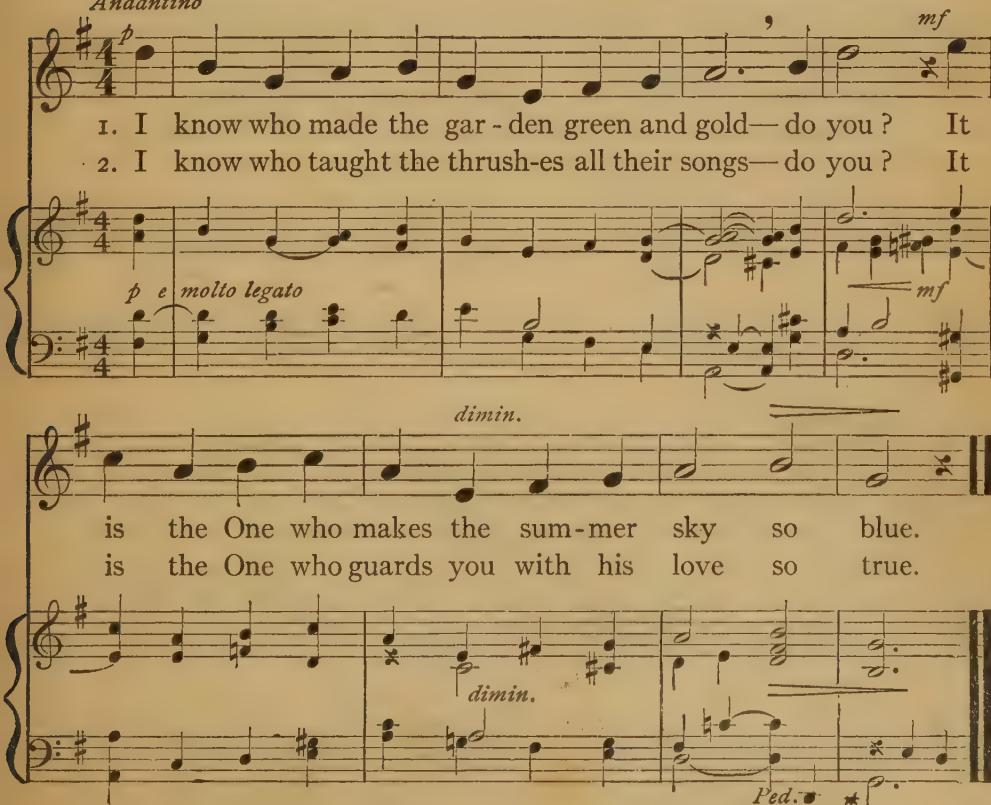
send my lit - tle fair - y folk To dry your fall - ing tears.”
on a line the sun-beams made They hung their gowns to dry.

OUR FATHER

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

Andantino


1. I know who made the gar - den green and gold—do you? It
2. I know who taught the thrush-es all their songs—do you? It

p e molto legato *mf*

dimin.

is the One who makes the sum-mer sky so blue.
is the One who guards you with his love so true.

dimin. *Ped.* *

FAR AWAY IN FAIRY-LAND

Bertha E. Bush

ROTE SONG

W. B. Olds

mp

1. O where, O where does Santa Claus live, And where are his reindeer, too? And
 2. O where's the place where dollies talk, And the rubber horse wakes from sleep? And
 3. Then come, my babe, creep into my arms, And close your eyes so brown, And

mp

where shall we find Red Rid - ing Hood, Miss Muffet and lit - tle Boy Blue?
 pic - tures step from sto - ry-books, And chi - na ba - bies creep?
 thro' Sleepy Hollow and Rock-a - by Dale, We'll ride to Slum - ber - Town.

Very smoothly

Far . a - way in Fai - ry - land, Far . a - way in Fai - ry - land,

Very smoothly

p

Come, lit-tle girl, come give me your hand, We'll go . to Fai - ry - land.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, featuring a melody with eighth and sixteenth notes. The piano accompaniment is in G major and 2/4 time, with a simple harmonic accompaniment. The piece ends with a double bar line.

RAIN SONG

ROTE SONG

Mary Turner Salter

Briskly
mf

1. O the beau-ti - ful, beau-ti - ful rain; Sing prais - es, Sing prais - es ! The
2. O the beau-ti - ful, beau-ti - ful rain; Sing prais - es, Sing prais - es ! The
3. O the beau-ti - ful, beau-ti - ful rain; Sing prais - es, Sing prais - es ! From

mf

cresc.

lit - tle brown wren leaned out of her nest And sang it with the dai - sies.
brook sang o - ver her peb - bly lane In dain - ty mus-i-cal phras - es.
brooks and banks, from fields and flow'rs, The love - ly cho - rus rais - es.

p
cresc.

The musical score for 'Rain Song' is in 6/8 time and G major. It features a vocal line and a piano accompaniment. The vocal line has three verses of lyrics. The piano accompaniment includes dynamic markings such as *mf*, *cresc.*, and *p*. The piece concludes with a double bar line.

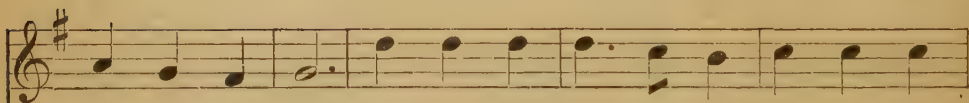
AMERICA

Samuel Francis Smith

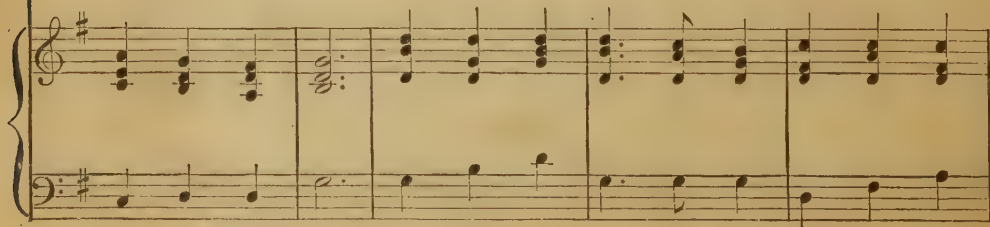
Henry Carey



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God ! to thee, Au - thor of lib - er - ty,

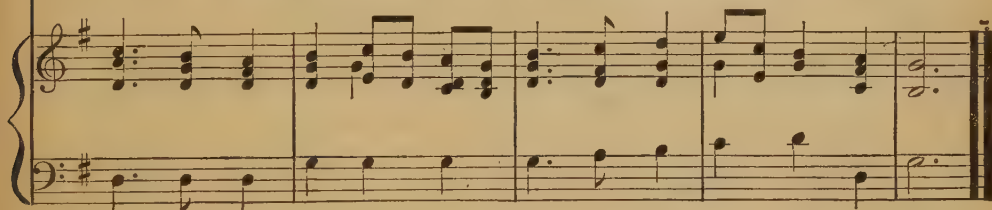


Of thee I sing ; Land where my fa - thers died ; Land of the
 Thy name I love ; I love thy rocks and rills, Thy woods and
 Sweet free-dom's song ; Let mor - tal tongues a-wake ; Let all that
 To thee we sing ; Long may our land be bright With freedom's





pil-grim's pride; From ev - 'ry moun-tain side Let Free-dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro-long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!



COME, THOU ALMIGHTY KING

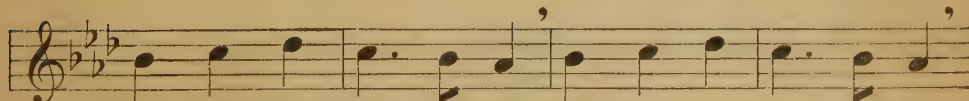
Felice de Giardini



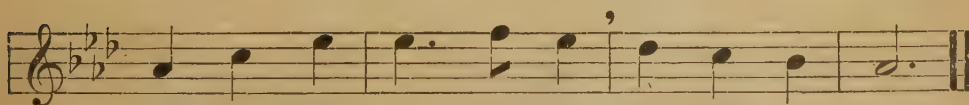
1. Come, thou Al - might - y King, Help us thy
 2. Come, Ho - ly Com - fort - er, Thy sa - cred



name . to sing, Help us to praise!
 wit - ness bear, In this glad hour!



Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous,
 Thou, who al - might - y art, Now rule in ev - 'ry heart,



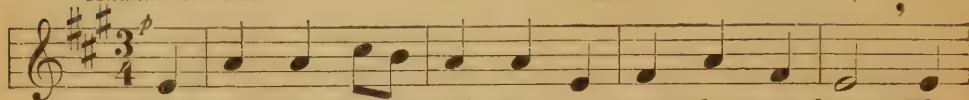
Come and reign o - ver us, An - cient of days!
 And ne'er from us de - part, Spir - it of power!

FLOW GENTLY, SWEET AFTON

ROTE SONG

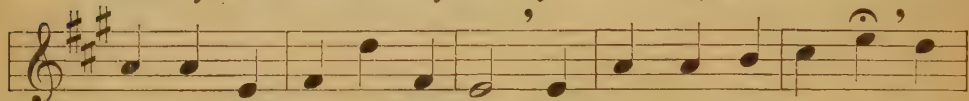
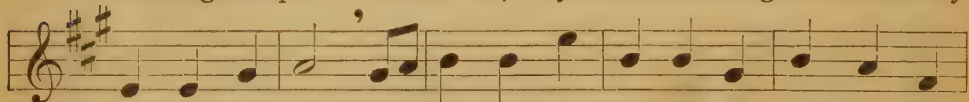
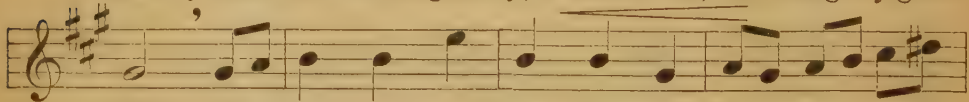
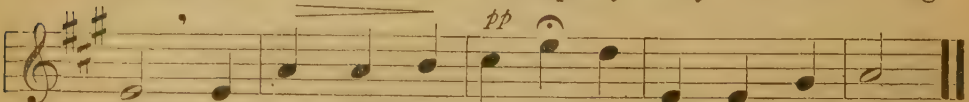
Robert Burns

James E. Spilman

Andante con moto

1. Flow gent - ly, sweet Af - ton, a - mong thy green braes ; Flow

2. Thy crys - tal stream, Af - ton, how love - ly it glides, And

gent - ly, I'll sing thee a song in thy praise; My Ma - ry's a -
winds by the cot where my Ma - ry re - sides; There oft as mildsleep by thy mur-muring stream, Flow gent - ly, sweet Af - ton, dis -
eve - ning sweeps o - ver the lea, Thy sweet scented groves shade myturb not her dream. Thou dove whose soft ech - o re - sounds from the
Ma - ry and me. Flow gent - ly, sweet Af - ton, a - mong thy greenhill, Thou green - crest - ed lap - wing with noise loud and
braes, Flow gent - ly, sweet riv - er, the theme of myshrill ; Ye wild whist - ling war - blers, your mu - sic for -
lays ; My Ma - ry's a - sleep by thy mur - mur - ingbear ; I charge you, dis - turb not the slum - ber - ing fair.
stream, Flow gent - ly, sweet Af - ton, dis - turb not her dream.

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